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ON PUBLIC VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, MARCH 26TH, UNTIL THE
MORNING OF THE DATE OF SALE, INCLUSIVE

THE
CHARLES T. YERKES
COLLECTION OF
VERY VALUABLE PAINTINGS
ANCIENT ORIENTAL RUGS
AND
BEAUTIFUL OLD TAPESTRIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT MENDELSSOHN HALL
FORTIETH STREET, EAST OF BROADWAY, NEW YORK
ON THE EVENINGS OF TUESDAY, WEDNES
DAY, THURSDAY AND FRIDAY,
APRIL 5TH, 6TH, 7TH AND 8TH, 1910
BEGINNING EACH EVENING AT 8.15 O'CLOCK
AND ON FRIDAY AFTERNOON, APRIL 8TH
AT 2.30 O'CLOCK

Catalogue
OF THE
EXCEEDINGLY VALUABLE
ANCIENT AND MODERN PAINTINGS
EXTRAORDINARY ANTIQUE RUGS
AND
BEAUTIFUL OLD TAPESTRIES

BELONGING TO THE ESTATE OF THE LATE

CHARLES T. YERKES

(LOUIS S. OWSLEY, EXECUTOR)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY
CHARLES C. BURLINGHAM, Esq., RECEIVER
UNDER A DECREE OF THE CIRCUIT COURT OF
THE UNITED STATES FOR THE SOUTHERN
DISTRICT OF NEW YORK, DATED
JANUARY 22D, 1910

AT MENDELSSOHN HALL, NEW YORK
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1910

Press of The Lent & Graff Company
137-139 East 25th St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

BIOGRAPHICAL NOTES
AND INDEX

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ALMA-TADEMA (SIR LAURENZ).

ENGLISH

Born at Dronryp, Friesland, January 8, 1836; educated at the Gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which has been a great influence in his art life. Student of art in Antwerp Academy, 1852; subsequently pupil of Baron Henry Leys. In 1870 he removed from Brussels to London, which has since been his home. He has won many honors, is a knight of many orders, and a member of the Royal Academies of Amsterdam, Munich, Berlin, London, Stockholm, Vienna, and Madrid. Grand Gold Medal, Berlin, 1874. Medal, Paris Salon, 1864. Medal, Second Class, Universal Exhibit, 1867. Legion of Honor, 1873, and Officer, 1878. An Associate of the Royal Academy, 1876. Elected Royal Academician in 1879. Honorary Professor of the Royal Institute of Fine Arts, Naples; and Corresponding Member of the Academy of the Beaux Arts, France.

37—Spring

ACHENBACH (ANDREAS).

DÜSSELDORF

Born in Cassel, September 29, 1815. Died, ——. Landscape and marine painter. Pupil of Düsseldorf Academy, 1827 to 1835, under Schirmer, and one of the most distinguished painters of the school. After his return to Düsseldorf from Holland in 1846, he painted a great number of German and Norwegian landscapes, painting mountain, forest, and sea with like ability and power.

17—Sea Coast

BAIL (JOSEPH CLAUDE).

FRENCH

Born in Limonest (Rhône). Pupil of his father. Honorable mention, 1885. Medals: Third class, 1886; second class, 1887. Silver Medal Exposition, 1889. Legion of Honor, 1900. Gold Medal Exposition, 1900. Medal of Honor, 1902.

38—Servants Lunching

BARTOLI (TADDEO).

SIENESE

Born in Siena about 1363; died there 1422. He was the son of a barber. The earliest specimen of his work is now in the Louvre and is an altar-piece of the Virgin and Saints painted for San Paolo of Pisa, dated 1390. He painted other altar-pieces, and frescoes at Pisa, Genoa, and Siena. Although he maintained the standard of the Sienese School by his excellent paintings, he did not cause any progress to be made.

197—The Adoration

BEERS (JAN VAN).

FLEMISH

Born at Lierre, Belgium, March 27, 1852. Pupil of Academy of Antwerp. Lives in Paris, where his studio is celebrated for its uniqueness and artistic decorations. His works are highly prized for their great originality of conception and earnest care of production. "The Smile," exhibited at the exhibition of the Royal Academy in London, 1890, brought him personal recognition from the Princess of Wales and the Directors of the Academy.

1—Return, Sweet Bird

BERCHEM (NICOLAAS P.).

DUTCH

Born at Haarlem, 1620. Son and pupil of Pieter Claasz; studied also with Van Goyen, J. B. Weenix and Jan Wils, whose daughter he married. In 1642 he entered the Guild of Haarlem. Probably visited Italy 1648-1655, and finally settled in Amsterdam. At first influenced by Weenix, he gradually found his own style and shared with Jan Both the high regard of his contemporaries. A clever and fairly prolific etcher. Died at Amsterdam, 1683.

151—Crossing the Creek.

BOL (FERDINAND).

DUTCH

Born at Dordrecht in 1611; died in Amsterdam; buried, July 24, 1680. Dutch School; pupil of Rembrandt, whose studio he entered about 1630, and was one of his most successful imitators. Lived chiefly at Amsterdam, where in 1653 he married Elizabeth Dell. Painted many historical pictures, excelled in portraits, and was an excellent etcher.

118—Portrait of a Man

BONVIN (FRANÇOIS SAINT).

FRENCH

Born at Vaugirard, near Paris, September 22, 1817; died at St. Germain en Laye, December 19, 1888. Genre painter. Self-taught. Studied Dutch painters in the Louvre; then painted subjects from the life of working classes in Paris. Medals: Third class, 1849; second class, 1851; Legion of Honor, 1870.

11—Interior of a Tavern

BOTH (JAN).**DUTCH**

Born at Utrecht, 1610; died after 1662. Pupil of his father, who was a glass painter. He adopted the manner of Claude Lorrain. His brother, Andries, painted figures and animals in his pictures.

135—Sunset**BOTTICELLI (SANDRO ALESSANDRO).****FLORENTINE**

Born in Florence, 1446; died there, May 17, 1510. His real name was Alessandro di Mariano Filipepi, but he took the name of Botticelli from his master goldsmith, to whom he was apprenticed. In 1469 he was considered the best master in Florence. He is the only contemporary whom Leonardo da Vinci mentions by name in his treatise on painting.

187—Madonna and Child, St. John and an Angel**BOUCHER (FRANÇOIS).****FRENCH**

Born in Paris, September 29, 1703; died there May 30, 1770. Mostly self-taught. Obtained the first prize at the Academy, 1723. Became Professor in the Academy, 1737; Director in 1765. Was appointed First Painter to the King after the death of Carl van Loo.

74—The Toilet of Venus**BOUGUEREAU (WILLIAM ADOLPHE).****FRENCH**

Born at La Rochelle, November 30, 1825; died, 1905. Pupil of Picot and of Ecole des Beaux Arts from 1843. Medals: Won the Grand Prize of Rome in 1850; second class, 1855; first class, 1857; Legion of Honor, 1859; Officer, 1876; Member of Insti-

tute, 1876; Medal of Honor, 1878; Universal Exhibit, Medal of Honor, 1885; Commander Legion of Honor, 1885; Member of Jury Universal Exhibit, 1900; Grand Officer Legion of Honor, 1903.

39—Invading Cupid's Realm

BOUTS (DIRCK).

DUTCH

Born, 1440; died, May 6, 1475. Called also Stuerbout. His family settled in Louvain about 1450. History painter of great merit of the Van Eyck school, of which he is almost unequaled in glowing depth and transparent clearness of color.

192—The Adoration of the Magi

BRASCASSAT (JACQUES RAYMOND).

FRENCH

Born at Bordeaux, August 30, 1805; died in Paris, February 27, 1867. Landscape and animal painter. Pupil of Richard and of Hersent. Won the Second Grand Prize for historic landscape in 1825, and went to Rome, where he resided for six years. He was the first to revive the painting of animals, which had fallen into discredit. Medals: Second class, 1827; first class, 1831 and 1837; Legion of Honor, 1837; Member of Institute, 1846.

10—Landscape with Sheep

BRONZINO (AGNOLO).

FLORENTINE

Born at Monticelli, near Florence, in 1502 or 1503; died in Florence, November 23, 1572. His real name was Agnolo di Cosimo Allori, but commonly called Il Bronzino. Pupil of Raffaelino del Garbo, and later of Jacopo da Pontormo. He was a great admirer of Michelangelo. Some of his works show his

influence, though he was not one of his imitators. His portraits of members of the Medici family and of many distinguished men of his time are among his best works and among the finest of the sixteenth century.

136—Portrait of a Lady

BRUEGHEL (PETER LEVIEUX).

FLEMISH

Born at Brueghel, near Breda, between 1525 and 1530; died in Brussels about 1569. Pupil of Pieter Koeck van Aalst and of Hieronymus Cock. His specialty was delineating the Flemish proverbs. He imitated Hieronymus Bosch. He became master of the Guild in Antwerp in 1551. He went to Italy, and on his return lived at Antwerp until 1563, when he settled in Brussels.

84—A Thief Steals from a Thief

85—Fill the Well After the Calf is Drowned

86—The Bacon is too Good for Your Mouth

87—As Full as an Egg

BRUNIN (LÉON).

FLEMISH

Born at Antwerp, November 20, 1861. Pupil at the Academy of Malines, and the Academy of Antwerp.

32—The Amateur of Antiquities

BURNE-JONES (SIR EDWARD).

ENGLISH

Born in Birmingham, England, August 28, 1833; died, June 17, 1898. Student at Exeter College, Oxford, with William Morris and Swinburne, the latter of whom dedicated to him his first volume of poems. Went to London in 1856 and became a pupil

of D. G. Rossetti, whose manner he imitated for several years, when he soon formed a style of his own, inclining more to idealism and abstract beauty than to realism, and became one of the chief exponents in England of the romantic school. His studio was at The Grange, Hammersmith Road, in the house of Richardson the novelist.

33—The Princess Led to the Dragon

34—The Princess Chained to the Tree

CAZIN (JEAN CHARLES).

FRENCH

Landscape painter. Born at Samers, Pas-de-Calais, France, in May, 1840. Died, 1901. Pupil of Lecoq de Boisbaudran at the Petite École. Was teacher of art at the École Nationale de Dessin; also, the École Spéciale d'Architecture, and at Tours. Gold medal, first class, Paris Salon, 1880. Chevalier of the Legion of Honor, 1882; Member of the Jury, Universal Exhibition, 1889. Officer of the Legion of Honor, 1889; Member of the Jury of Admissions for the World's Columbian Exposition at Chicago, 1893.

14—The Artist's Studio on the Hill

CHARLEMONT (ÉDOUARD).

AUSTRIAN

Born at Znaim, Moravia, 1848; died, 1906. Pupil of the Vienna Academy of Fine Arts and of Hans Makart.

40—The Pages

CLAYS (PAUL JEAN).

FLEMISH

Born in Bruges, 1819. Died, 1900. Pupil, in Paris, of Gudin. Lives in Brussels. Medals: Brussels, 1851; second class,

Paris, 1867 and 1878; Legion of Honor, 1875; Officer, 1881, Order of Leopold.

35—A Calm on the Scheldt

CLOUET (FRANÇOIS).

FRENCH

Born in Tours about 1500; died between 1570 and 1572. French school; son and probably pupil of Jean Clouet; also called, like his father, Janet or Maître Jehannet. Received letters of naturalization from Francis I in 1541, when he succeeded his father as painter and valet de chambre to the king; held same offices under Henry II and Charles IX.

88—Portrait of a Man

CORNEILLE (CLAUDE).

FRENCH

Born in the early part of the Sixteenth Century, and died about 1576. He was called Corneille of Lyons. He enjoyed great reputation for his portraits—which were usually of small size and pale in color—during the reigns of Francis I, Henry II, Francis II, and Charles IX.

89—Portrait of François, Dauphin De Viennois, Duc de Bretagne, son of King Francis I and of Claude of France

COROT (JEAN BAPTISTE CAMILLE).

FRENCH

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and of Victor Bertin. Went to Italy in 1826, and in studying nature, as he continued to do on returning to

France, in Provence, Normandy, and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with highly poetical and tender feeling, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of landscape painting. He is well characterized, in a sonnet by an American poet, as "Thou painter of the essences of things." At the height of his career, Corot is said to have made 200,000 francs a year by the sale of his pictures. Medals: Second class, 1833; first class, 1848 and 1855; Legion of Honor, 1846; Officer, 1867.

41—The Old Church

42—The Path to the Village

43—Environs of Ville D'Avray

44—Morning

45—The Fisherman

COURBET (GUSTAVE).

FRENCH

Born at Ornans, June 10, 1819; died at Tour de Peil, near Vevay, January 1, 1878. Sent to school at Besançon and then to study law in Paris in 1839. Attended several studios, but chiefly that of David d'Angers. Began at an early age to paint caricatures, especially of priests, but did not treat landscapes until 1841. He exhibit in 1844, although it was not until 1849 that he first attracted attention. After 1870 he ceased to exhibit his pictures. He had medals in 1849, 1857, and 1861. As chief instigator of the overthrow of the Column of the Vendôme, May 16, 1871, he was sentenced to six months' imprisonment and to bear the cost of restoration. After his release he retired to Switzerland, and was an intense but narrow, unemotional realist.

29—The Silent River

CRAESBECKE (JOOST VAN).

FLEMISH

Born at Neerlinter in South Brabant in 1608. The date of his death is not known, but it must have been prior to 1662. He was the companion and pupil of Adriaen Brouwer. He was bred a baker and had settled at Antwerp in that capacity at the time when Brouwer visited that city. He was also a pupil of Rubens.

105—Portrait of a Man

106—The Alchemist

CUYP (AELBERT).

DUTCH

Born at Dordrecht, October, 1620; died there and buried, November 6, 1691. Landscape, animal, and marine painter. Son and pupil of Jacob Gerritsz Cuyp. Lived many years at Dordwijk, near Dordrecht, where as vassal of the countyship of Holland he had the right to sit in the Supreme Court of Justice. His name was presented to the stadtholder, William III, in 1672 as a nominee for membership in the Regency of Dordrecht. In his early years he painted still life, birds, stables, and sometimes portraits signed "A. C."

147—Landscape with Man on Dappled Horse

DAGNAN-BOUVERET (PASCAL ADOLPHE JEAN).

FRENCH

Born in Paris, 1852; pupil of Jean Léon Gérôme. Medals: Third class, 1878; first class, 1880; Legion of Honor, 1885; the Medals of Honor at the Salon and the Universal Exposition, 1889.

5—Portrait of a Little Girl

DAUBIGNY (CHARLES FRANÇOIS).

FRENCH

Born at Paris, February 15, 1817; died there, February 20, 1878. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals: Second class, 1848; first class, 1853, 1857, 1859, 1869; Legion of Honor, 1859; Officer, 1874. One of the great landscape painters, especially of river scenes, which he painted from a floating studio. He left many etchings.

46—Small Landscape

47—A Sea-Coast Landscape

48—Landscape at Seashore

49—On the River Oise

50—View of Villerville

51—The Banks of the Oise, near Auvers

DAVID (GERARD).

FLEMISH

Born at Oudewater, about 1450; died in Bruges, August 13, 1523. Took the freedom of the Guild in Bruges in 1484; was its Dean 1501-1502. Appears also in the Guild of Antwerp, 1515.

193—The History of St. Augustine

DECAMPS (ALEXANDRE GABRIEL).

FRENCH

Born at Paris, March 3, 1803; died at Fontainebleau, August 22, 1860. Pupil of Abel de Pujol, of David, and also of Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of Nature. His name was soon counted with those of Ingres, Delacroix, and Delaroche, as a leader of the modern romantic French school.

12—The Poultry Yard

13—The Guardsmen

DE HOOCH (PIETER).

DUTCH

Born at Rotterdam; December 12, 1632; died in Haarlem, 1681. Worked at Delft, where he entered the Guild in 1655. One of the most original artists of the Dutch school, and painted domestic scenes in such a manner that a bright light was thrown from one side.

131—The Social Glass

132—An Interior

133—The Music Party

DELACROIX (FERDINAND VICTOR EUGÈNE). FRENCH

Born at Charenton, St. Maurice, near Paris, April 26, 1799; died at Paris, August 13, 1863. History painter. Pupil of Guérin. Exhibited in 1822 his Dante and Virgil, which won him reputation, and he might have received high academic honors if he had not diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He traveled in Spain and northern Africa in 1831, and between that and 1855 executed many important public commissions.

69—The Tiger's Prey

70—Bride of Abydos

DENNER (BALTHASAR).

GERMAN

Born at Altona, November 15, 1685; died in Rostock, April 14, 1749. Studied under obscure masters in Altona and Dantzic; then in 1707 at the Berlin Academy. In 1709 he began his career by painting the portraits of Duke Christian Augustus of Holstein and his sister. At the age of twenty-four his name was

famous, and he received numberless orders from princes and nobles of northern Germany, Denmark, Holland, and England, which he executed with microscopic accuracy and infinite elaboration of detail.

99—Head of an Old Woman

DETAILLE (JEAN BAPTISTE ÉDOUARD). FRENCH

Born in Paris, October 5, 1848. Pupil of Meissonier. Medals: 1869, 1870; second class, 1872; Legion of Honor, 1873; Officer, 1881; Grand Medal of Honor, 1891; Medal of Honor, 1888; Grand Prize, 1889; Member of Institute, 1892; Commander Legion of Honor, 1897; Member of Jury, 1900.

16—The Escort of the Emperor

30—The Retreat

DIAZ DE LA PEÑA (NARCISSE VIRGILE). FRENCH

Born at Bordeaux, August 21, 1808; died from the bite of a viper at Mentone, November 18, 1876. He had no tutor. He began as porcelain painter. His coloring is fine and his figures full of life. He won his chief fame through his landscapes. Medals: Third class, 1844; second class, 1846; first class, 1848; Legion of Honor, 1851.

52—Beyond Fontainebleau

53—Cupid Disarmed

54—The Gorge in the Forest at Fontainebleau

55—Gathering Fagots

DOU (GERARD).

DUTCH

Born at Leyden, April 7, 1613; died there, buried, February 9, 1675. Received first instruction in drawing in 1622 from the engraver Bartholomeus Dolendo, in 1624 apprenticed to the glass painter Kouwenhoven, and in 1628 entered Rembrandt's studio, where he remained three years. To Rembrandt he owed his harmonious treatment of the chiaroscuro and depth of color, but his careful and delicate touch, which, especially in his portraits, is incalculably minute, precluded the free and energetic treatment of his master. Choosing his subjects mainly from the narrow circle of the family life of the middle and lower classes, he frequently represented them at dusk or by candlelight with masterly skill.

91—The Evening School

92—The Hermit

• DUPRÉ (JULES).

FRENCH

Born at Nantes, in 1812; died at L'Isle-Adam, near Paris, October 7, 1889. Landscape painter, one of the most original and powerful of the modern French School, and the originator of the so-called "Paysage intime." Medals: Second class, 1833 and 1867; Legion of Honor, 1849; Officer, 1870.

56—Duck Shooting

57—Landscape by the River

58—Stag in the Forest

59—Sunrise

60—At Sea

DÜRER (ALBRECHT).

GERMAN

Born in Nuremberg, May 21, 1471; died there, April 6, 1528. History and portrait painter and engraver. Son of a

goldsmith, who first instructed him in his trade, and then apprenticed him to the painter Michael Wolgemuth for three years and a half, after which, in 1490, he visited Strasburg, Colmar, Basle, and Venice, where he was much impressed by the works of Andrea Mantegna. Returning home about 1494, he married Agnes Frey, and probably worked in Wolgemuth's studio until 1497, when he removed to an atelier of his own, where during the succeeding eight years he produced a large number of pictures, woodcuts, and engravings. From 1505 to 1507 he lived at Venice, where he felt the charm of the Italian Renaissance masters, Bellini and Mantegna, whose influence he showed in his subsequent works. Shortly after, he returned to Nuremberg. From 1512 he worked for the Emperor Maximilian as court painter. In 1515 Nuremberg assigned him a yearly pension of 100 gulden. He attended the coronation of Charles V at Aix-la-Chapelle, and obtained the appointment of court painter before his return to Nuremberg, where he continued to work until his death.

101—Portrait of Hans Gunder of Nuremberg

DUSART (CORNELIS).

DUTCH

Born in Haarlem, April 24, 1660; died there October 1, 1704. Genre painter, excellent pupil and faithful imitator of Adriaen Van Ostade. Admitted to Painters' Guild January 10, 1679.

112—Peasants Merrymaking

DYCK (ANTON VAN).

FLEMISH

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white draw-

ings for his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I through the Countess of Arundel. He painted the king's portrait at Windsor. In the Autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor. After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I, who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family, now at Windsor. In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England via Antwerp, and on the first of December, the birthday of his daughter Giustiniana, he made his will, and on the ninth he expired. He was buried in St. Paul's Cathedral.

FLAMENG (FRANÇOIS).

FRENCH

Born at Paris, 1859. Pupil of Cabanel, Edmond Hédouin, and Jean Paul Laurens. Medals: Second class, 1879; Prix du Salon, 1879; Member of the Legion of Honor, 1885; Member Universal Exposition, 1889; Officer Legion of Honor, 1896; Member of the Jury, Universal Exposition, 1900; Member of the Institute, 1905.

6—The Hussar (1796)

FLINCK (GOVAERT).

DUTCH

Born at Cleves, January 25, 1615, died in Amsterdam, February 2, 1660. History and portrait painter, pupil of Lambert Jacobzen at Leeuwarden, then of Rembrandt, under whom his talent developed so rapidly that after one year his pictures could scarcely be distinguished from those of the master. He left Rembrandt in 1638, and took the freedom of Amsterdam in 1652. After Eeckhout, he was the scholar who approached nearest to Rembrandt. He enjoyed the favor of the Elector William of Brandenburg, and of Prince Maurice of Nassau, for whom he executed many pictures. About 1650 the Magistrates of Amsterdam engaged him on the paintings for the town hall. In 1652 he became a Burgher for Amsterdam.

194—Tobias and the Angel

GELDER (AART, OR ARENT DE).

DUTCH

Born at Dordrecht in 1645. After studying for some time in his native town, under Samuel van Hoogstraeten, he went to Amsterdam, where he entered the school of Rembrandt, and became one of the ablest imitators of the style of that master. Like him, he painted portraits and historical subjects, in which he exhibits

the same uncouth choice of forms, with the same fascinating charm of color; the same eccentricities and defects, with his admirable conduct of light and shade, and the richness and spirit of his brush. In his historical pictures, he also equally set at naught propriety of costume and elevation of sentiment. His works still captivate by their surprising effects. He painted from nature all the accompanying objects in his pictures, and his painting-room, crowded with armor, old draperies, flags, and sabres, resembled rather the interior of a broker's shop than the studio of an artist. He was most successful in his portraits, some of which are not unworthy of Rembrandt, and have been frequently attributed to that master. He died at Amsterdam in 1727. Among his portraits is that of "Peter the Great of Russia," while his principal historical works are "Simeon in the Temple," "Pilate Binding Christ," and "Judah and Tamar."

195—Abraham Entertaining the Angels

GÉRÔME (JEAN LÉON).

FRENCH

Born in Vesoul, May 11, 1824; died, 1904. Pupil of Paul Delaroche and Charles Gabriel Gleyre. Medals: Third class, 1847; second class, 1848 and 1855; of Honor, 1867, 1874, 1878; for Sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865; Professor in École des Beaux Arts, 1863; Grand Officer Legion of Honor, 1900; Member of Jury, 1900.

21—Pygmalion and Galatea

GHIRLANDAJO (DOMENICO).

FLORENTINE

Born in Florence, 1449; died there, January 11, 1494. Real name was Domenico di Tommaso Curradi di Dosso Bigordi. He took his surname from his father, a goldsmith, who was called Ghirlandajo (garland-maker), from the wreaths of gold and silver

worn as head-dress ornaments which he made. Called to Rome by Sixtus IV in 1482, he painted the "Calling of Peter and Andrew" upon the walls of the Sistine Chapel.

100—Portrait of a Young Girl

GOYEN (JAN VAN).

DUTCH

Born at Leyden, January 13, 1596; died at The Hague, 1656. Became pupil of Esaias Van de Velde, in Haarlem, about 1616. He made a tour through France in 1618. Settled in Leyden, and married in 1631. Removed to The Hague, where, in 1640, he was president of the Guild. The date, 1657, on the picture which he left unfinished at the time of his death was added by his son-in-law, Jan Steen, who painted in the figures.

107—On the River

108—Landscape by the River

109—Landscape by a River

110—Village on the River

GREUZE (JEAN BAPTISTE).

FRENCH

Born at Tournus, near Macon, in Burgundy, August 21, 1725; died in Paris, March 21, 1805. Pupil of his maternal grandfather, Grandon of Lyons. Also studied in the Academy at Paris. He amassed a large fortune only to lose it.

72—Reverie

GROEGAERT (GEORGES).

FRENCH

Born in Paris. Prize of Rome in Paris. Honorable Mention, 1886. Honorable Mention, Exposition Universelle, 1889.

3—Lady Resting

GRÜTZNER (PROFESSOR EDUARD).

GERMAN

Born in 1846; died in 1878. Figure and humorous genre painter. Although young at his death, he painted a number of very excellent pictures.

18—The Artist Monk

GUARDI (FRANCESCO).

VENETIAN

Born in Venice, 1712; died, 1793. Architect and landscape painter; pupil of Canaletto, whom he succeeded in surpassing. While hardly as precise in perspective detail, his work shows much more readily the hand of a master than Canaletto's.

178—Venice

179—Venice

180—Wedding of the Doge

181—Grand Canal at Venice

HALS (FRANS).

DUTCH

Born in Antwerp, 1584; died in Haarlem, August 26, 1666. Dutch school; pupil of Karel Van Mander. A founder of the national style and a portrait painter to be ranked with the greatest masters. He excited the admiration of Van Dyck and other painters. In 1664 he was reduced to sheer want, and was supported by the municipality and pensioned.

119—Portrait of a Woman

120—The Singers

121—The Violin Player

122—The Singing Girl

HARLOW (GEORGE HENRY).

ENGLISH

Born in London, June 10, 1787; died there February 4, 1819. Portrait painter and pupil of De Cort Drummond and Sir Thomas Lawrence. First exhibited at the Royal Academy in 1805. In 1818 he visited Rome, was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke.

81—Portrait of a Boy

HEEM (JAN DAVIDSZ DE).

DUTCH

Born at Utrecht after 1600. He was the son of David de Heem, the flower painter, by whom he was instructed. His pictures bear date from 1640 to 1669, and represent fruit, flowers, vases and ornaments of gold and silver, musical instruments and similar objects of still-life. He was a perfect master of chiaroscuro. He particularly excelled in imitating the transparent clearness of glass and crystal, which he was fond of introducing into his pictures. His paintings were so superior to those of every artist that had preceded him, in similar subjects, that they were anxiously sought after by the most distinguished persons of his time, and were purchased at large prices. They are still held in high estimation. Being obliged to leave Utrecht during the trouble which took place in Holland in 1671, he took refuge at Antwerp, where he died in 1674.

150—Still Life

HEYDEN (JAN VAN DER).

DUTCH

Born at Gorinchem, in 1637; died in Amsterdam, September 28, 1712. His forte was architecture and landscape painting. Views of buildings show a feeling for the picturesque, warm and

transparent tone, accurate perspective, and fine touch. Ranks first among those who represented exteriors of buildings. His figures were generally painted by Adriaen Van de Velde, Eglon Van der Neer, and Lingelbach.

172—The Old House

173—Market-Day in Rotterdam

174—The Village

HOBBEEMA (MEINDERT).

DUTCH

Born at Amsterdam, 1638; died at same place, 1709. Pupil of Jacob Van Ruisdael. Figures and animals in his pictures were painted by Berghem, Van de Velde, Lingelbach, and Wouwerman. Most of his pictures were bought by Englishmen. He was much neglected in his lifetime and little esteemed. He now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England.

123—The Old Mill

124—A View in Westphalia

125—The Mill

126—The Ford

HOBBEEMA (MEINDERT) ATTRIBUTED.

127—Threatened Storm in Summer

128—The Road to the Cottage

HOLBEIN (HANS, THE ELDER).

GERMAN

Born in Augsburg, about 1460; died there, 1524. History painter. In his later works he came under the influence of the Italian Renaissance.

104—The Fool

HOLBEIN (HANS, THE YOUNGER).

GERMAN

Born at Augsburg, 1497; died in London between October 7 and November 29, 1543. History and portrait painter. Son and pupil of Hans Holbein the elder. He served as journeyman under Herbster, Koch, or Dig. He matriculated in 1519, when he joined the Painters' Guild. His frescoes in the City Hall at Basle were painted in 1521 and 1522. After visiting Antwerp to see Quinten Massys, he went to England, where Sir Thomas More lodged him in his own house near London. After living in Basle until 1532 he returned to England, where he remained, except with occasional visits to Basle, during the rest of his life. He became Painter to Henry VIII and received a quarterly salary from the king.

90—Portrait of a Chief Magistrate of Amsterdam

103—Portrait of a Lady

INNESS (GEORGE, N. A.).

AMERICAN

Born at Newburgh, New York, May 1, 1825; died, August 3, 1894. He was the most remarkable of the American painters, and without doubt the most successful. He painted landscapes which were remarkable for their beauty of color and truthfulness of execution.

27—Landscape at Sunset

ISRAELS (JOZEF).

DUTCH

Born at Gröningen, 1824. Studied at Amsterdam and under Picot, at Paris. Resident of Amsterdam, and subsequently of The Hague, where he is now living. Medals at several exhibitions in Holland and other countries. Corresponding Member of the French Institute. Honorary Member of the Academies at The Hague, Antwerp, Edinburgh, and Munich. Knight of the Orders of the Dutch Lion, Francis Joseph of Austria, and Leopold of Belgium. Officer, Legion of Honor, Commander of the Orders of Orange, Nassau of Holland, of the Crown of Italy, of St. Michael of Bavaria, and of Friedrich of Würtemberg.

28—The Frugal Meal

JACQUE (CHARLES EMILE).

FRENCH

Born in Paris, May 23, 1813. Medals: Third class, 1861 and 1863; first class, 1864; Legion of Honor, 1867. Died, May 7, 1894. Medal of Honor, 1889, Universal Exhibit.

71—The Shepherd and His Flock

KEYSER (THOMAS DE).

DUTCH

Born in Amsterdam in 1596 or 1597; died there and buried November 19, 1679. History, genre, and portrait painter. His small pictures are very characteristic. His portraits, which are truthful and of warm, clear coloring, appear to have influenced Rembrandt when the latter came to Amsterdam in 1631.

102—Portrait of a Gentleman

KNAUS (PROFESSOR LUDWIG).

GERMAN

Born at Wiesbaden, October 10, 1829. Pupil of Düsseldorf Academy, under Sohn and Schadow in 1846 to 1852. Professor

at the Berlin Academy from 1874 to 1884. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies. Medals: Paris, second class, 1853; Medal of Honor, 1867; first class, 1855, 1857; Legion of Honor, 1859; Knight of Prussian Order of Merit, etc., and many other medals. Medals, Vienna, 1882; Munich, 1883; Medal of Honor, Antwerp, 1885.

36—A Country Festival

LANDSEER (SIR EDWIN HENRY).

ENGLISH

Born in London, March 7, 1802; died there, October 1, 1873. He was the third son and pupil of John Landseer, engraver. Began to draw animals when very young, some of his sketches made when five, seven, and ten years old being preserved at South Kensington. When fourteen he became a student of the Royal Academy, and exhibited the next year "Heads of a Pointer Bitch and Puppy." He soon won an unrivaled reputation as an animal painter, and became A. R. A. in 1826, and R. A. in 1830. In 1850 he was knighted, and in 1855 received at the French exhibition the large gold medal, and in 1873 the medal at the Vienna exhibition.

83—The Pets

LAWRENCE (SIR THOMAS, P. R. A.).

ENGLISH

Born at Bristol, 1769. The family moved to the White Hart Inn, Devizes, where the boy displayed such skill in making crayon drawings of the customers, that his father took him to Oxford, and thence to Bath, obtaining numerous sitters. In 1787 he went to London and entered the Academy schools; next year exhibiting the portrait of Miss Farren, which secured him the notice of the king, who, on Sir Joshua Reynolds' death, in 1792, appointed him painter in ordinary. His studio in Old Bond Street was the resort

of fashion, and he painted all the notables of his time, visiting Aix-la-Chapelle in 1814 to paint the portraits of the allied sovereigns, their statesmen and generals, which formed the commencement of the Waterloo Gallery at Windsor. Thence he went to Rome and painted the Pope, and on his return to England found himself elected President of the Academy (1820). Between 1825 and his death, in 1830, he painted some of his finest works. He was buried in St. Paul's.

82—Portrait of Antonio Canova

LEPAGE (JULES BASTIEN).

FRENCH

Born at Damvillers, Meuse, November 1, 1848; died at Paris, December 10, 1884. He was a pupil of Mr. Cabanel. Medals: 1874, 1875, 1878; Legion of Honor, 1879.

19—The Forge

LERIUS (JOSEPH HENRI FRANÇOIS VAN). FLEMISH

Born at Boom, near Antwerp, November 23, 1823; died at Mechlin, February 28, 1876. Pupil at Brussels and Antwerp Academies. Professor at Antwerp Academy, 1854. Member of Dresden Academy, 1858, and of Amsterdam Academy, 1863. Gold Medal, Order of Leopold, 1861; Bavarian Order of St. Michael, 1869. In his later years he became insane.

23—Paul and Virginia

LEYS (BARON HENDRIK).

FLEMISH

Born at Antwerp, February 18, 1815; died there August 25, 1869. Pupil of F. de Braekeleer, and of Antwerp Academy. Medals: Gold Medal in Brussels, 1835; Paris, 1855 and 1867;

Order of Leopold, 1840; Officer, 1856; Commander, 1867; Legion of Honor, 1862; made Baron in 1862. Member of Brussels Academy in 1845.

20—The Book Stall

LORRAIN (CLAUDE) (CLAUDE GELLÉE). FRENCH

Born in Champagne, on the Moselle, in 1600; died in Rome, November 23, 1682. Pupil of his elder brother, a wood engraver, at Freiburg in Breisgau. From 1619 to April 8, 1625, lived at Rome, working as an apprentice and valet to Agostino Tassi. At Nancy he found employment in decorating Chapelle des Carmes for Duke Charles III. Then in 1627 he returned to Rome to remain for the rest of his life. By 1634 Claude had become a celebrity of Rome. In the height of his fame he was patronized at Rome by the King of Spain, the Elector of Bavaria, Prince Doria, the Dukes de Béthune and de Créquy, and many other distinguished persons. From the church of the Trinità di Monte, where he was buried and where his monument was destroyed by the French in 1798, his remains were removed in 1840 to the church of S. Luigi in Francesi, at the suggestion of M. Thiers.

196—A Seaport

LUINI (BERNARDINO). LOMBARD-MILANESE

Born in Luino, 1475-80 or 1460-70; died in Milan after 1533. Called, by Vasari, del Lupino; pupil of Civerichio and of Leonardo da Vinci. His most important works in Milan are the frescoes in the Monastero Maggiore.

188—The Mystic Marriage of St. Catherine

MABUSE (JAN VAN).

FLEMISH

Born at Mabeuge about 1470; died in Antwerp about 1541. Real name Jan Gossart, or Gossaert. History painter. Admitted in 1503 to Guild in Antwerp, where he practiced until 1507, when he went to Italy and was the first artist of the Netherlands who visited that country. He was in Rome from 1508 to 1513 in the service of Philip, natural son of Philip the Good. Before he went to Italy he painted chiefly religious subjects.

144—Madonna and Child

MEISSONIER (JEAN LOUIS ERNEST).

FRENCH

Born in Lyons, February 21, 1815; died, January 31, 1891. Went to Paris in 1830, where he was for four months the pupil of Léon Cogniet. But he formed himself simply by studying the works of old masters, especially the Dutch School. He first became known as an illustrator of books. His first exhibited picture was "The Visitors," 1834. Medals: Third class, 1840; second class, 1841; first class, 1843, 1848; of Honor, 1855, 1867, 1878; Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Member of Institute, 1861; Munich Academy, 1867; Honorary Member Royal Academy, London, and other academies. Grand Medal of Honor, 1855, Universal Exhibit; Medal of Honor, 1867, Universal Exhibit; Commander Legion of Honor, 1867; Grand Officer Legion of Honor, 1878; Medal of Honor, 1878, for the second time; Grand Commander Legion of Honor, 1889.

15—The Reconnaissance

MEMLING (HANS).

FLEMISH

Born at Mayence (?) about 1425; died at Bruges on August 11, 1495. Pupil of Rogier Van der Weyden. According to a

popular legend Memling was admitted as a sick soldier into the Hospital of St. John at Bruges after the Battle of Nancy, and in gratitude for the care bestowed upon him painted a celebrated wooden shrine to St. Ursula before October 29, 1489, with miniatures representing six scenes from the legend of the saint.

111—Virgin and Child Enthroned

METSU (GABRIEL).

DUTCH

Born in Leyden in 1630; died in Amsterdam, buried October 24, 1667. Genre portrait painter. Son of, and probably first instructed by, Jacob Metsu. He was married in 1658, and took the freedom of the city of Leyden in 1659. He painted chiefly scenes from the upper classes of society.

97—Woman Cleaning Carrots

98—The Letter

MIERIS (FRANS VAN.)

DUTCH

Born at Delft, 1635; died at Leyden, 1681. He was one of twenty-three children of his father, who was a lapidary. In early youth he was apprenticed to a glass painter, Abraham Torenvliet, whose studio he abandoned for that of Gerard Dou, who called him the prince of his pupils.

94—Boy Blowing Bubbles

95—Portrait of a Lady

MIGNON (ABRAHAM).

DUTCH

Born at Frankfort, in June, 1640; died at Wetzlar, in 1679. Taken to Holland in his twentieth year by Jacob Marrel,

who placed him with J. Davidsz de Heem, who perfected him in the painting of flowers and fruits.

182—Fruit

MILLET (JEAN FRANÇOIS).

FRENCH

Born at Gréville, October 4, 1814; died at Barbizon, January 20, 1875. Pupil of Mouchel, Langlois, and Delaroche. A peasant himself in origin, his representations of peasant life were painted with simple, earnest feeling and a comprehension of its pathos such as no other painter has reached. His best work began in 1849 with contributions to the Salon, which were continued up to 1870. His early work treated generally of the nude, but later he dropped that entirely. Medals: Second class, 1853 and 1864; first class, 1867; Legion of Honor, 1868.

61—Diana and Her Nymphs Sleeping

62—The Pig-Killers

MONTICELLI (ADOLPHE).

FRENCH

Born in 1824; died, 1886. His pictures are noted for the richness of their color and the beautiful tones which they display. They are somewhat suggestive of the figure pieces of Diaz, and are beginning to rank with the Barbizon School.

22—Diana and Her Nymphs Bathing

MUNGER (GILBERT).

AMERICAN

Born in America. Student of Rousseau, Corot and Daubigny. Officer of the Order of the Liberator, Venezuela, 1888. Grand Cross of Saxony for Art and Science, from the Duke of Saxe-Meiningen, 1889. King Leopold Gold Medal, Belgium,

1889. Honorary Member and Decoration, Academy of Fine Arts, Italy, 1889. Honorary Member and Decoration, Academy of Fine Arts, Larino, Italy, 1889. Commander of the Order of the Liberator, Venezuela, 1889. Knight of the Saxon House, Order from the Duke of Saxe-Coburg and Gotha, 1890.

4—Near Nanterre

MURILLO (BARTOLOMÉ ESTÉBAN).

SPANISH

Born at Seville in 1618. One of the chiefs of the Spanish school. Studied with a relative, Juan del Castillo, who taught him the rudiments. Moved by the painting of Pedro de Moya, an artist of Seville, who had studied under Van Dyck, Murillo went to Madrid, and presented himself to Velasquez, by whom he was kindly received. In 1645 he returned to Seville, where he soon gained a great reputation. Invited to Cadiz, in 1681, he was engaged in painting an altar-piece in the Capuchin Church there, when he fell from the scaffolding and sustained severe injuries. He was taken back to Seville, where he languished for some time, but died in April of the next year, while in the act of making his will.

186—Madonna and Child in Glory

NEER (AERT VAN DER).

DUTCH

Born at Amsterdam, 1603; died there, November 9, 1677. Landscape painter. Was a friend of Cuyp, who occasionally supplied the figures in his landscapes, and an admirable painter of moonlight and twilight scenes. He represented for the most part canals with towns on their banks, lighted by the moon, and no other painter has depicted the lights and shadows incident to such

scenes with so much truthfulness and clearness. He painted conflagrations also with equal truth.

175—Dutch Channel by Moonlight

176—Twilight

NEER (EGLON HENDRICK VAN DER).

DUTCH

Born in Amsterdam, 1643; died in Düsseldorf, May 3, 1703. Genre, portrait, and landscape painter. Pupil of his father, Aert Van der Neer; then pupil of Jacob Van Loo. His favorite and most successful subjects were elegantly attired ladies. He went to France in 1653, and later to Rotterdam, Amsterdam, and Brussels, and in 1687 to the Court of the Elector of the Palatinate, to whom, as well as to Charles II of Spain, he was court painter.

177—Lady and Child

OSTADE (ADRIAEN VAN).

DUTCH

Born in Haarlem; baptized, December 10, 1610; died in Haarlem, April 27, 1685. Pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family took the name of Ostade from a village now called Ostedt, in the environs of Eindhoven, whence his father, a weaver, removed to Haarlem, 1605. Adriaen at a very early age became the favorite pupil of Frans Hals. He married twice, and died a widower. He had many pupils, one of whom was the famous Jan Steen. He was not only an inimitable painter of rustic scenes, but also an excellent etcher.

158—The Old Toper

159—Interior of Room with Men Drinking

160—Dancing to Music

161—Dancing in the Barn

162—The Skittle Players

OSTADE (ISACK VAN).

DUTCH

Born in Haarlem; baptized, June 2, 1621; died there, buried October 16, 1649. Genre and landscape painter. Brother and pupil of Adriaen. His pictures which are of most value are his landscapes, with figures, in which his individuality found scope.

156—Interior of a Stable

157—The Itinerant Musician

PATINIR (PATENIER) (JOACHIM DE).

FLEMISH

Born at Dinant about 1490; died in Antwerp about 1524. Painter of scriptural subjects, in which the figures are subordinate to the landscape. Matriculated in St. Luke's Guild at Antwerp in 1515; supposed to have previously studied under Gheerhardt David at Bruges. Albrecht Durer was present at Patinir's second marriage in 1521, and painted his portrait at Antwerp. Early pictures fantastic, hard, and bad in perspective; the later, more truthful and in better taste. He is considered the founder of the landscape school of the Low Countries.

185—The Apostles After the Crucifixion Worshipping
in a Cave

PERUZZI (BALDASSARE)

ITALIAN

Born at Siena, March 7, 1441; died in Rome, January 6, 1537. Sieneſe ſchool; ſon of a weaver of Volterra; he was perhaps indebted to Il Sodoma for his early instruction, but ſoon learned to follow Pinturicchio. Went about 1504 to Rome, where he ſpeedily won a favorable poſition. He executed freſcos—an Eternal, Coronation of the Virgin, and Madonna with Saints—in S. Onofrio, and made deſigns for moſaics in S. Croce in Geruſalemme. By him alſo is the ceiling in the Camera del Eliodoro in

the Vatican, partly repainted by Raphael. Peruzzi was an architect as well as a painter, and built (1509) the Palazzo Chigi, called the Farnesina, and decorated its ceilings with frescos. He painted also many other frescos, the best of which are those in S. M. della Pace. In these he endeavored to rival Michelangelo and Raphael, and some of them recall the grandeur of their works. In 1520 he succeeded Raphael as architect of St. Peter's, and held that position until the sack of Rome by the Spaniards in 1527, when he was captured and plundered of all he possessed. He was employed in architectural and engineering work until 1535, when he returned to Rome and began the Palazzo Massimi, which he did not live to finish. He was the last of the great artists of Siena.

198—Visit of the Shepherds

PINTURRICCHIO (BERNARDINO DI BETTI—LITTLE
PAINTER). UMBRIAN

Born in Perugia, supposedly about 1454; died at Siena, December 11, 1513. His real name was Bernardino di Betti Biagi, sometimes also called Lo Sordicchio, on account of his deafness and the insignificance of his personal appearance. He almost always painted in distemper, and worked in the spirit of the Umbrian painters. He was all his life, says Charles Blanc, what Raphael was at twenty years of age. In 1484 Pinturricchio became the partner of Perugino at Rome and worked with him in the Sistine Chapel.

145—Portrait of Cæsar Borgia

POKITONOW (IVAN). RUSSIAN

A native of Russia. Studied and resides in Paris.

2—Duck-Hunting From a Boat.

POTTER (PAULUS).

DUTCH

Born at Enkhuysen, 1625; baptized November 20, 1625; died in Amsterdam, and buried January 17, 1654. Animal and landscape painter. Son and pupil of Pieter Potter. Family settled at Amsterdam in 1631, and in the following year Paulus went to study painting at Haarlem., under Jacob de Wet, the Elder.

152—The Red Bull

153—Gray Bull

154—Landscape with Cattle and Figures

155—Landscape and Cattle

PREVITALI (ANDREAS).

VENETIAN

Born at Bergamo about 1480 (?); died there about November 7, 1528 (?). At the close of the fifteenth century he was known in Venice as Andreas Cordeliaghi or Cordella. He assumed the name of Previtali about 1515. His works are frequently confounded with those of Catena and Basaiti.

189—Virgin and Child

RAPHAEL (SANZIO).

UMBRIAN AND ROMAN

Born at Urbino, April 6, 1483; died in Rome, April 6, 1520. Pupil of Timoteo Vite. Early in the year 1500, was apprentice to Perugino. He was the second son and third child of Giovanni Santi and his wife, Magia Ciarla. His name of Sanzio is Italianized from Sanctius, which in its turn was Latinized from the patronymic Santi. His family name was Sante, Santa, Sanctius, or Sanzio. He went to Florence in 1504 and remained there perhaps a year, during which he painted a number of important pictures. In 1506, at the time when Leonardo da Vinci and Michelangelo were engaged upon their celebrated cartoons for

the great hall of the Palazzo Vecchio. Raphael studied both, but especially those of Leonardo, who, together with Fra Bartolommeo, exercised great influence over him during his two years' residence in that city, which, with the exception of a short visit to Urbino and Bologna, lasted until the summer of 1508. During the twelve years of his life at Rome in the service of Julius II and Leo X, Raphael accomplished a prodigious amount of work as painter, architect, sculptor, and archæologist. Leo X made him inspector of all marbles dug up at Rome, commissioned him to make plans and elevations of her ancient edifices, and on the first of August, 1514, appointed him to succeed Bramante as head architect of St. Peter's.

96—The Holy Family and the Sparrow

REYNOLDS (SIR JOSHUA).

ENGLISH

Born at Plympton, Devonshire, July 16, 1723; died in London, February 23, 1792. Son of the Rev. Samuel Reynolds, master of the Grammar School at Plympton, St. Mary's, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began to practice in London, and in 1749 accompanied Commodore, afterwards Lord Keppel, in the ship *Centurion*, to the Mediterranean. At Rome he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life. He returned to England in October, 1752, and settled in London, first in St. Martin's Lane. In 1768, on the establishment of the Royal Academy, he was chosen its first president and was knighted by George III. Upon the death of Allan Ramsay, 1784, he became principal painter in ordinary to the king. He died unmarried, and was buried in St. Paul's Cathedral near Sir Christopher Wren.

79—Portrait of Lady O'Brien

REMBRANDT (VAN RIJN).

DUTCH

Born near Leyden, July 15, 1607; died at Amsterdam, October 8, 1669. Pupil of Jacob van Swanenburch, Pieter Lastman, and Jacob and Jan Pinas. His father, Harmen Gerritsz, a miller, and his mother, Neeltgen Willems van Suyddtbroek, daughter of a baker, lived in a house situated in the Weddersteeg, near the Witte Poort, and there Rembrandt was born. Having little taste for books and a strong natural love of art, he naturally took to his work. He never left Holland, and in it visited only Dordrecht, Friesland, Gueldres, and perhaps Clèves. With his first wife, Saskia van Ulenburgh, whom he married in 1634, and who died in 1642, he lived very happily, and the portraits of her at Cassel, Dresden, and Berlin are among his finest works. They lived in a house at Amsterdam in the Breedstraat, where he collected many fine Italian and Dutch pictures, glass, armor, porcelain, etc. For fourteen years after Saskia's death, Rembrandt and his son Titus lived in this house, at the end of which time—as his affairs were hopelessly involved—it was sold by auction with its contents. For the remainder of his days the great artist lived in comparative poverty.

114—Portrait of a Rabbi

115—Portrait of Joris De Coulerij

116—Philemon and Baucis

117—Resurrection of St. Lazarus

ROMNEY (GEORGE).

ENGLISH

Born at Dalton-le-Furness, Lancashire, England, December 15, 1734; died at Kendal, November 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by painting portraits in the north of England at two guineas a head until 1762, when he went to London. In that year and in 1763 he gained premiums from the Society of Arts for his pictures of "The Death of Wolfe" and "The Death

of King Edward." In 1773 he visited Italy, and after a two years' absence established himself in London, where until 1797 when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. His famous model was the notorious but beautiful Lady Hamilton, whose face he reproduced under many disguises.

80—Portrait of Mrs. Ralph Willett

ROUSSEAU (THÉODORE).

FRENCH

Born at Paris, April 15, 1812; died at Barbizon, December 22, 1867. Pupil of Rémond and of Lethière. Always in more or less needy circumstances, he was at the last annoyed by an intrigue about the Officer's Cross of the Legion of Honor, and finally died of a broken heart. He showed himself a true "naturalist" in his first picture (1826); and up to 1848—when his works, after being for thirteen years excluded from the Salon by the academical jury then abolished, were readmitted—fought the battle of naturalism with varying success. With Corot, Daubigny, Dupré, and Diaz he founded the modern French school of landscape painting, of which he is one of the chief glories. Few, if any, have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive organization like his own. Medals: Third class, 1834; first class, 1849 and 1855; Medal of Honor, 1867; Legion of Honor, 1852.

63—Valley of Tiffange

64—Paysage Du Berry

ROYBET (FERDINAND VICTOR LÉON).

FRENCH

Born at Uzès (Gard), April 20, 1840. Pupil in Lyons, of the École des Beaux Arts. Professor of Engraving at Lyons.

Medal, 1866; Legion of Honor, 1892; Medal of Honor, Paris, 1893; Grand Medal, Munich, 1894; Medal of Honor, Berlin, 1895; Officer Legion of Honor, 1900.

24—Preparing for the Hunt

RUBENS (PIETER PAULUS).

FLEMISH

Born at Siegen, Westphalia, June 29, 1577; died at Antwerp, May 30, 1640. Pupil of Adam van Noort, Tobias Verhaegt, and Otto van Veen. From 1596 to 1600 he studied in Venice. In July, 1601, the Duke of Mantua, Vincenzo Gonzaga I, sent him to Rome to copy pictures for his gallery. He returned to Mantua in 1603. In March he was sent to Spain with presents from the duke to the king. In 1605 he went to Rome to continue his studies. In 1608 he returned to Antwerp on account of the death of his mother. October 13, 1609, he married Isabella Brandt, who died in 1626. On December 6, 1630, he married Helena Fourment, who was his niece by marriage. His two wives were the models for many of his paintings. Besides being a painter, Rubens was also a great diplomat. He acted as ambassador for negotiating between his own and other countries. In 1633 his protectress, the Archduchess Isabella, died. This entailed much trouble upon him and greatly afflicted him. He also suffered much from the gout, but continued to paint with the same wonderful facility and power. The works of this great artist, many of which were wholly or partially painted by his scholars, after his designs, are between two and three thousand.

142—Two Apostles

143—Ixion and Hera

RUISDAEL (JACOB VAN).

DUTCH

Born in Haarlem about 1625; died there in March, 1682. Pupil of his father, Izack, and also of his uncle Solomon van

Ruisdael. Joined the Guild of St. Luke at Haarlem, 1648. The figures and animals introduced in his paintings are by Berchem, Adriaen van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglon van der Neer.

129—Landscape

SANCHEZ-PERRIER (ÉMILIO).

SPANISH

Born at Seville, Spain; died, 1907. Landscape painter. Pupil under Cano at the School of Madrid. He exhibited in the National Exposition of Fine Arts, 1878, and at the Exposition at Cadiz, 1879, was awarded a gold medal. He was a Knight Commander of the Order of Isabella the Catholic.

8—A Nook on the Lake

SOLARIO (ANDREAS DE).

LOMBARD

Born at Solario near Milan about 1458. Died about 1530. He and his brother, a hunchback and a great sculptor, frequently finished their different works of art together. He went about 1490 to Venice.

190—The Annunciation

STAVERN (JOHAN ADRIAENSZ VAN).

DUTCH

Born at Leyden. Date not known. Died there after 1668. Genre painter. Painted hermits, old men, and women in a highly finished style like that of Gerard Dou, whom he closely imitated.

93—The Hermit

STEVENS (ALFRED).

BELGIAN

Born at Brussels, May 11, 1828; died, 1906. Pupil of the Paris School of Beaux Arts, also of Navez and Roqueplan. Medals: Brussels, 1851; Order of Leopold, 1855; Paris, first class, 1867, 1878; Officer, 1863; Legion of Honor, 1863; Commander, 1878; Officer, 1867; Commander of Austrian Order of Francis Joseph, and of the Bavarian Order of St. Michael; Commander of the Order of Ferdinand of Austria. Grand Medals of Honor: For Brussels at Paris, 1889; at Amsterdam; at the Universal Exposition of Berlin, 1894; and of Austria; the Cross of the Lion of the Netherlands, and of the Order of Merit from Bavaria; Grand Officer Order of Compbodge as a result of his historical panorama of the century, by the Minister of the Colonies, at Paris.

9—Lady with Cherries

STEEN (JAN).

DUTCH

Born at Leyden, 1626; died there February 3, 1679. Pupil of Knupfer, Adriaen Brouwer, Jan van Goyen. Lived for some time in Haarlem before 1648, when he was received into the Guild of Leyden. Went to the Hague in 1649, lived there until 1653, then again at Leyden, 1658 or 1659. Said to have kept a brewery at Delft, where he lived a short time, probably between 1650 and 1652. At various times from 1661 to 1669 he resided at Haarlem, in constant difficulties with creditors. His first wife having died in Haarlem, 1669, he married a widow, Maritje Herculens, in 1673. He stands foremost among the greatest Dutch painters of familiar life, which he illustrates with rare mastery, lashing the follies and vices of his day with keen satire.

137—The False Players

138—The Siesta

139—Christ Driving the Traders from the Temple

140—Boors Merrymaking

SUSTERMANN (LAMBERT).

FLEMISH

Born at Liège in 1505; died there in 1566. His real designation was Lambert Lombard. He was a pupil of Mabuse, and afterwards traveled with Cardinal Pope to Italy, where he studied the pictures of Andrea del Sarto. On his return from Liège he opened a school which was largely attended, and was the means of diffusing his style through the Netherlands. He was also professor of architecture, engraving, numismatics, archæology, and poetry.

183—Portrait of a Medici Princess

TENIERS (DAVID, THE YOUNGER).

FLEMISH

Born at Antwerp, 1610; baptized in the Church of St. Jaques, December 15; died at Perck, near Brussels, April 25, 1690. Pupil of his father. Was made court painter to Archduke Leopold Wilhelm, Governor of the Netherlands, and settled between 1648 and 1652 in Brussels, where he was received into the Guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favored by Leopold Wilhelm's successor, Don Juan of Austria, who is said to have studied under him. He received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden, and the great people in England and other countries.

163—The Lesson on the Flute

164—The Guard-Room

165—Reckoning the Score

166—Temptation of St. Anthony

TER BORCH (GERARD).

DUTCH

Born at Zwolle, between 1613 and 1617; died at Deventer, December 8, 1681. Pupil of his father. Painted in Amsterdam,

and also in Haarlem, where he entered the Guild in 1635, under the influence of Frans Hals. Traveled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646-48, at Münster, he became, through the favor of the Spanish envoy to Madrid, the painter of the Diplomatic Circle. He followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies. He returned via England and France to his native country, and settled at Deventer, where he obtained a citizenship in 1655. He afterwards became burgomaster. He was the inventor of the satin gown so much used by Mieris and Metsu.

134—The Glass of Lemonade

TROYON (CONSTANT).

FRENCH

Born at Sevres, August 28, 1810; died at Paris, February 21, 1865. Pupil of Riocreux and Poupart. He showed an individual feeling in first exhibited works in 1836. He visited Holland in 1847 and completed his education. After 1848 he introduced cattle into his landscapes. He rose to be one of the greatest, if not the first, of modern French landscape painters. Medals: Third class, 1838; first class, 1846, 1848, 1855: second class, 1840; Legion of Honor, 1849.

65—The Old Farm

66—Landscape with Cattle

67—The Normandy Ox

68—Going to Market

TURNER (JOSEPH MALLORD WILLIAM). ENGLISH

Born in London, April 23, 1775; died there, December 19, 1851. Son of a hair-dresser, in whose rooms his drawings were first exhibited. Entered school at the Royal Academy in 1789;

studied perspective under Thomas Malton and architectural drawing with Hardwick. In 1807 he became professor of perspective in the Royal Academy. At this time his painting was very much an imitation of Claude Lorrain. He visited Italy three times—in 1819, 1829, and 1840. In later years, when his style of painting was entirely changed, he disclaimed any affiliation whatever with Claude's works. In fact, it was not until after he was forty years old that he really became a great painter. He stands alone as the greatest exponent of color in this school of art. "He went," says Ruskin, "to the cataract for its iris, to the conflagration for its flames, asked of the sea its intensest azure, and of the sky its clearest gold."

75—Rockets and Blue-Lights

76—St. Michael's Mount

77—Grand Canal

78—Italian Landscape

UNKNOWN

7—The Cobbler

146—Virgin and Child (School of Brussels)

148—Landscape

191—Adoration of the Magi (School of Van Eyck)

VAN DE VELDE (WILLEM, THE YOUNGER). DUTCH

Born in Amsterdam in 1633; died at Greenwich, April 6, 1707; buried in St. James' Church, Piccadilly. In 1674 Charles II. granted him a salary of £100, for painting sea fights, which,

with an equal pension granted his father, was continued by James II. He was the greatest marine painter of the Dutch School.

169—Firing a Salute

170—Calm on the Bay

171—In the Harbor

VIBERT (JEHAN GEORGES).

FRENCH

Born in Paris, September 30, 1840; died, 1902. Pupil of Picot and Barrias. Medals: 1864, 1867, 1868; Legion of Honor, 1870. Medal: Third class, 1878; Universal Exhibition, Officer Legion of Honor, 1882.

25—The Sacrilegious Monkey

VAN DE VELDE (ADRIAEN).

DUTCH

Born in Amsterdam, 1635 or 1636; died there January 21, 1672. Pupil of J. Wynants and Philips Wouwerman. Was employed to paint figures and animals in landscapes by Hobbema, Van der Heyden, Hakkert, Wynants, Verboom, and Moucheron. Showed even as a boy eminent talent, and after having left his master Wynants, studied figure drawing and further developed under the influence of Paulus Potter. He is almost equally important as a painter of figures in the landscapes of famous contemporaries.

167—Noon-day Rest

168—Landscape with Figures and Cattle

VERROCCHIO (ANDREA DEL).

FLORENTINE

Born in Florence, 1435; died in Venice, June 25, 1488. Pupil of Donatello. His real name was Andrea da Michele di

Francesco de' Cioni. Besides being a painter, he was a sculptor and a goldsmith. Among his pupils were Leonardo da Vinci and Pietro Perugino. He died while at work on the statue of Colleoni on the Piazza San Giovannie Paolo, of which he is generally conceded to be the sculptor.

184—Madonna and Child

WATERLOO (ANTHONIE).

DUTCH

Born at Lille about 1618; died at Amsterdam after 1673. Landscape painter, whose works are distinguished for facile treatment and faithful representation of nature. His aerial perspective is always good, trees and plants correct in color and of great variety. His pictures are not often seen out of museums.

130—In the Forest

WATTEAU (ANTOINE).

FRENCH

Born at Valenciennes, October 10, 1684; died at Nogent-sur-Marne, near Paris, July 18, 1721. He entered the studio of Gillot, at Paris, in 1702, and was apprenticed to the decorative painter, Claude Audran III. Was received into the Academy, 1717. Meanwhile he had continued his studies in copying the masterpieces of Rubens and Paolo Veronese. His great reputation rests on his series of pictures of conventional shepherds, shepherdesses, dancers, and comedians. Painted with unrivaled freshness, grace, and charm. Many pictures were engraved by Thomassin, Cochin, and Cardon.

73—The Garden Party

WILLEMS (FLORENT).

FLEMISH

Born at Liège, January 8, 1823; died, 1905. Medals: Of Paris, first class, 1855, 1867, 1878; Officer of Order of Leopold, 1851; Officer, 1868; Legion of Honor, 1853; Commander, 1878.

26—Painting the Family Portraits

WOUWERMAN (PHILIPS).

DUTCH

Born in Haarlem, baptized May 24, 1619; died May 19, 1668. Instructed by his father, also Jan Wynants. His first style in the brown tone—his horses are heavy; his second style is distinguished by the pure golden tone and the slender build of his horses; and his third by the prevalence of a dull silvery tone.

113—The Watering Place

WYNANTS (JAN).

DUTCH

Born in Haarlem about 1615; died about 1680. Landscape painter whose pictures are characterized by a certain prosaic truthfulness, fine aerial perspective, silvery-toned background, and careful execution of detail.

149—Landscape

ZIEM (FÉLIX).

FRENCH

Born at Beaune, February 25, 1821. Medals: Third class, 1851, 1855; Legion of Honor, 1857; first class, 1852; Officer, 1878.

31—Grand Canal, Venice

CATALOGUE

FIRST EVENING'S SALE
TUESDAY, APRIL 5TH, 1910
AT MENDELSSOHN HALL
FORTIETH STREET, EAST OF BROADWAY
NEW YORK
BEGINNING AT 8.15 O'CLOCK

No. 1

JAN VAN BEERS

RETURN, SWEET BIRD

Panel, 4¼ inches long by 12 inches high.

(De Luxe Catalogue, No. 7)

A YOUNG girl with flowing auburn hair, standing beside a rustic fence, is here shown. Her canary bird has escaped from its cage, and is resting upon the branch of an apple-tree just coming into blossom above her head. She has a mandolin in her hand, and smiles sweetly at the bird as she plays, and calls to it in a petting and familiar tone. The little bird gazes down upon her in a roguish manner. The careful painting of the hair and the lace, as well as every other detail, must be seen under a strong glass to appreciate the artist's painstaking manner.

Signed in lower left-hand corner: "JAN VAN BEERS."

No. 2

IVAN POKITONOW

342 *DUCK-HUNTING FROM A BOAT* 2W

Panel, 13¾ inches long by 8½ inches high.

(De Luxe Catalogue, No. 66)

A BATEAU containing two men is lying in the river. One of the occupants carries a pole with which to push the boat, while the other holds his gun ready to shoot the ducks as they rise from the water. The bank of the stream is shown to the left, while to the right are thick grass and bushes. The landscape is very pretty and effective.

Signed in the lower right-hand corner: "I. POKITONOW, 1890."

No. 3

GEORGES GROEGAERT

LADY RESTING

Canvas, 9¼ inches high by 13 inches long.

(De Luxe Catalogue, No. 84)

A LADY is leaning back on a gray-buff sofa that stands across the composition. She leans her left elbow on a black cushion, while her hand supports her head, which is crowned with golden red hair. Her right arm is extended along the top of a pearl-gray cushion. She is daintily attired in a cinnamon-creamy skirt, composed of three flounces of accordion plaiting, and an apricot silk waist, showing below a red plum velvet jacket that is fastened at the neck. To the right of the sofa stands a blue table, on which is a vase of pink roses, while over on the left is a Japanese high-boy cabinet, decorated with gold arabesques on a black lacquer ground.

Signed and dated at the lower left: "GEORGES GROEGAERT, Paris, 1889."

No. 4

GILBERT MUNGER

NEAR NANTERRE

Canvas, 11½ inches high by 18 inches long

(De Luxe Catalogue, No. 85)

425

125

EXTENDING across the front is an expanse of still water with motionless reflections of a faint gray sky, mottled with puffs of mauve and cream. The smooth surface is interrupted by a dark punt that is being propelled by a man in a white shirt. Silhouetted against the waning light of the sky are the trees that border the opposite bank. A clump appears toward the right, separated from another in the centre by the creamy walls and brown roofs of some cottages. Other buildings are visible toward the left, succeeded by a row of separate poplar trees. The vista is closed by a spit of land projecting from the left of the picture, where a white and a dun cow are seen near a mass of soft yellow, green and brown willows.

Signed at the lower left: "GILBERT MUNGER."

No. 5

P. A. J. DAGNAN-BOUVERET

PORTRAIT OF A LITTLE GIRL

Canvas, 13 inches long by 16 inches high.

(De Luxe Catalogue, No. 29)

ON A green background the head and bust of a little girl are shown. The black eyes and high color of the flesh, with the childish features, make an interesting and attractive study. She is looking to her left, and her left hand is filled with cherries. Her brown hair falls gracefully around her shoulders.

Signed in the lower right-hand corner: "P. A. J. DAGNAN B."

No. 6

FRANÇOIS FLAMENG

THE HUSSAR (1796)

Panel, 10½ inches long by 15½ inches high.

(De Luxe Catalogue, No. 50)

THE HUSSAR is standing in a clearing in the wood beside his jaded white horse, and his imposing uniform shows his person off to good advantage. He is evidently waiting for some one, for he holds the bridle of his horse carelessly, and his hand on his hip gives him a restful attitude.

Signed in the lower left-hand corner: "FRANCOIS FLAMENG."

No. 7

UNKNOWN

THE COBBLER

200 Canvas, 18 inches high by 14 inches wide. 12

(De Luxe Catalogue, No. 87)

ON THE left of the composition is a village inn, with three bottles in the bay window, a chequer-mark on the door post and on the door itself the inscription, "No Trust." A tall, lean cobbler has set one of his slippered feet upon the door step, about to enter. His right hand is thrust into his breeches pocket, beneath his leather apron, and under the other arm he holds a boot. He wears a scarlet vest with brown sleeves, and a woolen cap knitted in stripes of red and white and blue. Jeering at him in the rear are a little girl and two boys, one of the latter having raised a shoe to throw at him. From the chequer-mark on the door post, an old sign of a tavern, it is probable that the picture is by an English painter.

No. 8

ÉMILIO SANCHEZ-PERRIER

A NOOK ON THE LAKE

Panel, 21 inches long by 15 inches high.

(De Luxe Catalogue, No. 65)

ON THE right a stone wall extends along the edge of the lake, joining a high bank which surrounds the lake to the extreme left. In the middle background is a boat with a man in it. Up on the bank in the extreme background is a large low house, and other houses can be seen beyond it. Over the wall to the right several large trees are seen, their dark trunks outlining sharply against the clear evening sky. A large building is to be seen back of the trees. The water has a most limpid appearance, and is here and there ruffled by the breeze.

Signed: "E. SANCHEZ-PERRIER, Alcala."

No. 9

ALFRED STEVENS

LADY WITH CHERRIES

5w

Canvas, 13 inches long by 16 inches high.

(De Luxe Catalogue, No. 70)

A LADY with reddish hair and wearing a green dress is reclining in an easy chair with a high red back. In her lap is a basket of cherries, and her left hand is raised to her shoulder and holds a cherry.

Signed at the left of centre : "A. S." (in monogram).

No. 10

JACQUES RAYMOND BRASCASSAT

LANDSCAPE WITH SHEEP

5w

Canvas, 24 inches long by 18 inches high.

(De Luxe Catalogue, No. 15)

THE sky is overcast with clouds which seem to foretell a storm. To the left are trees and shrubbery; to the right stands a tall post, and beyond a fence constructed of the twisted branches of trees is shown. In the foreground are two sheep, one feeding and the other resting.

Signed in the lower right-hand corner : "R. B.;" also in the upper right-hand corner : "Clignancourt, R. BRASCASSAT."

291-2
No. 11

FRANÇOIS SAINT BONVIN

INTERIOR OF A TAVERN

Panel, $14\frac{3}{4}$ inches long by $19\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 12)

6-2
THE interior of a country tavern is indicated in this picture. An old wooden table is shown to the left, upon which are two glasses, a stein of beer, and some edibles in a porcelain dish. A man sits on one side of the table, with his right arm resting upon it. He has his hat on, and is smoking a pipe while talking with a woman seated to the right. His companion is also smoking a pipe, and wears a white cap, a skirt of striped homespun, a bright red jacket with linen chemisette, and a long white apron. At the back of her chair a man stands with a flower-pot in his hand, and beyond him to the right a man and woman are seated. The latter wears a white cap, a brown dress of some sort, with a coarse blue apron, and holds a basket of vegetables on her lap. Hanging against the wall in the background is a placard on which are inscribed the names of the brands of wines kept at the tavern.

Signed in lower right-hand corner: "F. BONVIN, 1867."

No. 12

ALEXANDRE GABRIEL DECAMPS

THE POULTRY YARD

Panel, 15½ inches long by 20½ inches high.

(De Luxe Catalogue, No. 36)

THE scene here presented is readily appreciated. A glance at the yard indicates just what it is, and the open stable door strengthens the natural suggestions. A white dog sitting on a block of wood is made prominent, as is also a fowl he is watching. To the left a rooster in fine plumage is strutting gayly along, and still further in the same direction is a speckled hen. Beyond and just entering the stable is another hen, and to the left a cat is lazily reposing on a tub which lies on its side. A duck is shown in the foreground near a little pool of water, and on the roost at the window of the stable two white doves are "billing and cooing." In the distance a cottage with a red roof looms up, and the tops of trees are conspicuous further on.

Signed: "DECAMPS, 1847."

No. 13

ALEXANDRE GABRIEL DECAMPS

THE GUARDSMEN

Canvas, 23½ inches long by 19½ inches high.

(De Luxe Catalogue, No. 35)

Two Nubians are in the mess-room arguing. One, dressed in red trousers and white shirt, is seated on a box; the other, dressed in gray and brown clothing, sits on an inverted pail. Each of them wears a red fez, and one of them is smoking a very long pipe. In the background are two guardsmen standing talking beside a large column, while to the left is another soldier. A musket leans against the wall, and a sword with a belt attached is hanging up near by.

Signed on the base of the column: "DECAMPS, 1841."

No. 14

JEAN CHARLES CAZIN

THE ARTIST'S STUDIO ON THE HILL

Canvas, 26 inches long by 19½ inches high.

(De Luxe Catalogue, No. 19)

THE studio is located on the top of a hill, enclosed by a wall; long grass grows in the meadow, and to the left are a number of logs in a disorderly pile. The new moon is just showing through light clouds at sunset.

Signed at the lower left-hand corner: "J. C. CAZIN."

91w

No. 15

JEAN LOUIS ERNEST MEISSONIER

THE RECONNAISSANCE

Panel, 13 $\frac{5}{8}$ inches long by 11 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 61)

THIS conception is a very simple one, yet it has attracted wide attention. An officer in full uniform is the central figure, who is standing at ease, and looking across the country through a pair of field-glasses. A mounted attendant holds the horse from which he has dismounted. He carries a memorandum-book in his left hand. The master painted another picture—a little larger—of this same subject.

15w

On the reverse of the panel is another picture commenced but not finished.

Signed: "E. MEISSONIER," in the lower right-hand corner.

No. 16

J. B. ÉDOUARD DETAILLE

THE ESCORT OF THE EMPEROR

Canvas, 19½ inches long by 26½ inches high.

(De Luxe Catalogue, No. 39)

THE Emperor, mounted on a white horse, is shown on the brow of a hill to the right, and back of him are his officers, who are also mounted. In the foreground is a soldier of the guard on a bay horse, holding a carbine in his right hand and grasping the reins in his left. To the right, and slightly to the rear, are two mounted guards; to the left an abandoned cannon wheel is shown, and the ground is strewn with the slain of battle.

Signed in the lower left-hand corner: "A MR. C. T. YERKES, ÉDOUARD DETAILLE, 1891."

No. 17

ANDREAS ACHENBACH

SEA COAST

Panel, $29\frac{3}{4}$ inches long by $19\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 1)

THE waves are rolling in, while a fishing-boat is about to start from the shore. She has two sails set. Some of the fishermen are on board, while others are pushing at the stern. Another boat of the same character is in the offing, sailing away. To the left three fishermen, with their fishing-tackle, are coming through the shallow water which washes up on the shore. To the right are other fishermen and women on the shore. Farther on, rocks are seen in the distance, and beyond are low hills which border the shore. It is a cloudy day, but the sun has broken through, and the light is reflected in silvery waves across the water.

Signed at the bottom, to the right of the centre ; "A. ACHENBACH, 1840."

No. 18

PROFESSOR EDUARD GRÜTZNER

THE ARTIST MONK

Panel, 19 inches long by 25 inches high.

(De Luxe Catalogue, No. 53)

A MONK is sitting on a high scaffold painting a Christ in a picture on which he is at work. He wears a light-colored gown, over which is thrown a black cloak with a hood. He has on his head a black skullcap, and on his feet are sandals. Different paints in pots and other vessels are piled on the floor of his scaffolding, and against the wall to the right are some of his sketches. To the left is a stone for mixing colors. The Christ in the painting is enveloped in red drapery. A landscape in the background.

Signed in lower left-hand corner: "ED. GRUTZNER, 1877."

No. 19

JULES BASTIEN-LEPAGE

THE FORGE

Canvas, 22 inches long by 18 $\frac{1}{4}$ inches high.

(De Luxe Catalogue, No. 58)

A BLACKSMITH with a pipe in his mouth and hammer in his hand is about to insert his punch into a piece of red-hot iron that lays upon the anvil. Another anvil is to the right, while still farther to the right is a window through which a dim light penetrates. Old tools and scraps of iron are piled upon the window sill. To the left of the blacksmith is the open forge, and racks containing blacksmith's tools are seen on the walls.

The picture is painted in clare-obscure, by which a wonderful effect is produced.

Signed in the lower right-hand corner : " J. BASTIEN-LEPAGE, Damvillers, 1862."

No. 20

BARON HENDRIK LEYS

THE BOOK-STALL

Panel, 24¼ inches long by 28 inches high.

(De Luxe Catalogue, No. 60)

THIS picture is illustrative of a "book-stall" in an old Flemish street in the Sixteenth Century. The second story of the house shows old Flemish architecture. In "Gems of Modern Belgian Art," by William B. Scott, published in London, 1872, this picture was chosen to represent Baron Leys' work, and is described as follows: "The Professor, accompanied by a verger, or college porter, stands leisurely examining the text of a little book. The keeper of the shop, who is a scholar himself, and his wife, who has the aspect of a well-to-do housewife, stand behind the row of books; the husband, in a reserved, dignified manner, leaving his frau to attend to the 'Professor,' which she seems very willing to do. This picture was called by Leys, 'Jacob van Liesvelt, Imprimeur à Anvers au 16^{me} Siècle'; but as the name of Liesvelt, who was the first printer of the Bible in Flemish, and who suffered martyrdom for asserting that salvation came through Christ alone, is scarcely known in this country—nor does the design very clearly illustrate his history—I have called it simply what it appears to be, 'A Book-Stall, A. D. 1500.' "

From the Silzer Collection.

Signed at the right-hand end of the roof: "H. LEYS, 1853."

No. 21

JEAN LÉON GÉRÔME

PYGMALION AND GALATEA

Canvas, 27 inches long by 34½ inches high.

(De Luxe Catalogue, No. 52)

IN the picture here shown the master represents Galatea just as she is being imbued with life. The warm tint has reached nearly to her knees, but her feet remain fastened to the pedestal, and her lower limbs still retain a cold, marble-like appearance. The transformation from inanimation to life has been sudden, and Pygmalion, who has witnessed it, springs forward to catch the figure in his arms. With her left hand Galatea is made to gently disengage his—which is resting on her left breast and side—while her right arm is fondly thrown around his shoulder. In his delight at knowing his prayer has been answered, he draws her to him, and is in the act of kissing her. A Cupid is seen in a cloud in the distance, shooting an arrow at the lovers. Two masks, a picture, and several statuettes adorn the room.

Signed on the base of the statue: "J. L. GEROME."

No. 22

ADOLPHE MONTICELLI

DIANA AND HER NYMPHS BATHING

Panel, $30\frac{3}{4}$ inches long by 18 inches high.

(De Luxe Catalogue, No. 64)

EIGHT nude nymphs are grouped around Diana, who is about to take her bath in a large pool in the woods. Some of the nymphs are partly in the water, while Diana is standing on the brink, almost ready to step in. In the background are the forest trees with the light gently shining through them. The whole picture is one of beautiful color and most poetic sentiment.

Signed in the lower left-hand corner: "MONTICELLI."

No. 23

J. H. F. VAN LERIUS

570
PAUL AND VIRGINIA

Panel, 26¼ inches long by 33¼ inches high.

(De Luxe Catalogue, No. 59)

Two happy lovers are shown wending their way down a rocky path. "Paul" is carrying a large banana leaf, with which he protects the fair "Virginia" from the rays of the noonday sun. A wreath which he has woven rests on her head, while in the folds of her white gown, which is caught up in front, she carries some pineapples. Her arms are bare from just above the elbow down, as are also her feet. His shirt is open at the neck, showing a part of his breast, and his lower limbs are naked from below the knee.

Signed: "J. VAN LERIUS, 1851."

No. 24

FERDINAND VICTOR LÉON ROYBET
PREPARING FOR THE HUNT

Panel, 25 inches long by 39½ inches high.

(De Luxe Catalogue, No. 69)

THE master, arrayed in his hunting costume, stands with one foot on a stool, while his assistant is adjusting his leg-gings. The latter is in a stooping posture, very intent on his work. The master has his right hand on his knee, while his left is supported by the muzzle of his gun. He watches the movements of his attendant, and the fine setter dog standing by seems all absorbed in waiting for the signal for the departure. The picture of a little child hangs on the wall. In the background, and to the left, the entrance to the stairway is seen as it winds to the second floor, and on the table to the right are some fruit and a tankard.

Signed in the lower left-hand corner: "F. ROYBET, 1881."

JEHAN GEORGES VIBERT

THE SACRILEGIOUS MONKEY

Panel, 36½ inches long by 28½ inches high.

(De Luxe Catalogue, No. 81)

THE master has written a letter describing the picture, the translation of which is as follows:—

MY DEAR PARENTS: I write you from my prison because I am chained in a cage, upon which is a label bearing the word "sacrilege." What does it mean? What wrong have I done? I really do not know. However, it must have been very serious to deprive me of my liberty and to be condemned to bread and water.

In one word here are the facts: Until now (as I have always told you), I was satisfied with my new position. I had the good fortune to please his Eminence, my master. I diverted him in his arduous labors, and I felt greatly recompensed by his caresses and several dainties. It is true there was Bazile, a tall fellow dressed in black, who stole my nuts and teased me at his pleasure; but, with all this he kept me company when I was not wanted in the "salon," and I preferred that to solitude; besides, he showed me some tricks with which I have great success; therefore, without being the best of friends, we live together peacefully, and apart from the sorrow of being separated from you, my dear parents, your son might pass for a happy mortal (*contentus sua sorte*), as says Monsignor. Some time ago in our leisure moments, when his Eminence was at the Vatican, Bazile amused himself by wrapping me up in a red tippet and enjoyed seeing me imitate the gestures and grimaces of preachers in the pulpit. I think I succeeded well, because my professor seemed to enjoy it hugely. I thought it was the repetition of a new trick to amuse my master with; therefore, when one day he was working with another cardinal friend of his, and seeing them very much occupied, I thought the moment favorable to distract them, and profiting by their being absorbed in their sorcery books, I went, without being seen, into the clothes-closet, the door of which had been kept ajar, and adjusted myself in haste, passing over my neck the golden chain used in grand festivities; and when I was all ready, with one bound, and with great noise, I darted from the closet onto the chimney, dragging behind me a large sash, which I flourished like a flag. The effect was formidable.

As soon as he had perceived me Monsignor got up with an irritated air, took hold of a broom, with which he threatened me, and calling loudly for Bazile, who came like lightning, sprang furiously forward to catch me. Amazed at all this noise, which I could not comprehend, I began myself to halloo; but, notwithstanding my desperate resistance, I was instantly seized, and after being despoiled of my costume, Monsignor threw it into the fire while pronouncing some Latin words. I was mercilessly whipped, and trembling all over from fear, was thrown into the awful prison, where I bewail and try to comprehend the terrible fault I have committed. Can it be because I put on my master's vestments? If so, why did Bazile teach me to do so? And why did the other cardinal nearly split his sides with laughter during the scene, and look as if he thought me very comical?

Do I take offense when, in the morning in his breeches, his Eminence makes (what he calls) hygienic movements with a sash with a ring to it like mine, or when he repeats his discourses with gestures?

One must decidedly believe that the greatest crime in the eyes of the great is that of resemblance.

Signed in lower left-hand corner: "J. G. VIBERT."

No. 26

FLORENT WILLEMS

PAINTING THE FAMILY PORTRAITS

Panel, 27 inches long by 36½ inches high.

(De Luxe Catalogue, No. 82)

470

THE artist, dressed in a velvet jacket, is represented as sitting before his canvas, painting the portraits of a family consisting of father, mother and child. The father stands behind the mother, and the latter affectionately presses the third of the trio to her knee. The group is on a platform which is covered with an antique rug, and raised three steps from the floor.

Signed: "F. WILLEMS," in the lower right-hand corner.

No. 27

GEORGE INNESS, N. A.

LANDSCAPE AT SUNSET

8460

Canvas, 34¼ inches long by 44½ inches high.

(De Luxe Catalogue, No. 54)

15W

THE sun is going down behind a cloud, throwing its red light over the trees and bushes. A very large tree with a small one is shown to the left, a woman with a child in her arms being near it. At the right of the centre is another tree, with a slighter one to the right of it.

Signea in the lower right-hand corner: "G. INNESS, 1893."

No. 28

JOZEF ISRAELS

THE FRUGAL MEAL

Canvas, 41¾ inches long by 27¾ inches high.

(De Luxe Catalogue, No. 55)

19100

50W

THIS picture presents a family of peasants in a cottage, partaking of a frugal meal, which is being served by the good wife and mother. On the right of and beside the mother is a little girl with spoon in hand ready to help herself to the food before her. The baby is seated opposite in a high-backed chair, and at the other end of the table the father, with his arms at rest, is sitting holding a pipe in his mouth. His son is near by, and both wear their caps, which is a little singular, but is probably explained by the fact that such was the custom of the time and place. A beer mug is on the table, and also a huge loaf of bread, while beneath it the family cat is waiting patiently for any morsels that may be dropped to her.

Signed in the lower left-hand corner : " JOZEF ISRAELS."

From the George I. Seney Collection, 1891.

No. 29

GUSTAVE COURBET

THE SILENT RIVER

Canvas, 42 $\frac{3}{4}$ inches long by 28 inches high.

(De Luxe Catalogue, No. 28)

THE picture shows a limpid stream flowing in the shadow of a sheer cliff of rocks to the left, with a low bank on the right. A large rock of the same character as the cliff, from which it has no doubt fallen, is in mid-stream. A large tree is on the bank, with rocks beside it and in the distance.

Signed in the lower right-hand corner : " G. COURBET. "

No. 30

J. B. ÉDOUARD DETAILLE

THE RETREAT

Panel, 33½ inches long by 47½ inches high.

(De Luxe Catalogue, No. 40)

AN artillery duel at the time of the Franco-Prussian war is vividly portrayed in this picture. In the background, to the right, the German troops are partly masked behind a hill which, together with the smoke of battle, makes them almost indiscernible. A bright light illuminates the contested ground, and a number of trees are shown wholly or partly shot away. A disabled caisson occupies the advance ground, and a wounded soldier, and another soldier loading his musket, take shelter behind it. Many dead bodies lie in the rear of the caisson, while the horses which were attached to it are dead beside it. In the centre three soldiers are loading and firing their muskets, and two others who have been slain lie upon the bank. On the rising ground, to the left, a cannon in charge of an officer and two men has been unlimbered and is just being fired. The ring of smoke from its vent is ascending into the air. In the foreground an officer has dismounted from his horse and slipped a collar from one of the dead horses and placed it over the head of his own, and with the assistance of four soldiers is dragging the cannon into position. An officer, mounted on a sorrel horse, is directing their movements. A tree stands in the foreground, to the left, with two dead soldiers beside it.

Signed in the lower right-hand corner: "ÉDOUARD DETAILLE, 1883."

From the Fop Smit Collection, Rotterdam.

No. 31

FÉLIX ZIEM

7502
GRAND CANAL, VENICE

200
Canvas, 34 inches long by 27 inches high.

(De Luxe Catalogue, No. 83)

A LARGE war vessel, of ancient period, lies ready for sailing on the Grand Canal, in front of the palace. The boat is filled with soldiers, and the rowers have their oars in position, awaiting the signal for departure. The commander of the vessel, gayly attired in uniform, is about to enter a gondola which is waiting to carry him aboard. Two ladies stand beside the boat to bid him adieu. The buildings stretched out in the distance reflect the bright sunshine of a midsummer's day.

Signed in the lower left-hand corner: "ZIEM."

No. 32

LÉON BRUNIN

THE AMATEUR OF ANTIQUITIES

Panel, 34 inches long by 32 inches high.

(De Luxe Catalogue, No. 16)

THE central figure of this production is an old man seated at a table strewn with relics. His hat is back on his head, exposing his gray locks, and a bright red vest is made conspicuous in his other apparel. The light from an open casement opposite shines brightly on him, and sets forth his features in bold relief. He holds a silver goblet in his left hand, and in his right a book, from which he has evidently been collating the history of his treasures. Before him is a curious vase, another goblet, an old ivory carved cup, and a little metallic box with the lid slightly open. Other articles, such as books and curios, adorn the table. The picture as a whole is a piece of fine coloring.

Signed in the lower right-hand corner : "LEON BRUNIN, Antwerpen."

No. 33

SIR EDWARD BURNE-JONES

THE PRINCESS LED TO THE DRAGON

Canvas, 36 $\frac{3}{4}$ inches long by 42 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 17)

It appears to have been the custom that every year a virgin should be sacrificed to appease the dragon, and to determine who should be chosen lots were cast. On this occasion the lot fell to the princess, and she is represented being escorted to the place of sacrifice. In front of her is a man in armor with a spear. In his left hand is a shield. Behind the princess are her attendants marching in single file, each carrying a long candle. In the background some of her friends are looking through a doorway. All the figures are dressed in white, with olive wreaths around their brows.

Signed in the lower left-hand corner: "E. B. J., 1866."

From the Collection of C. S. Goldman, Esq., London.

Purchased from Thomas Agnew & Sons, London, 1901.

No. 34

SIR EDWARD BURNE-JONES

THE PRINCESS CHAINED TO THE TREE

Canvas, 36 $\frac{3}{4}$ inches long by 42 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 18)

THIS picture is a companion piece to the preceding picture, and is one of a set of four. It represents the princess after she has been brought to the place of sacrifice and is chained to the tree. She is a type of innocence and resignation, her long red hair falls down at the back, her eyes are closed. Her attendants are seen going off in the distance.

(The next picture of the series represents the dragon coming to his feast, but he is met by a knight who slays him, and the princess is saved.)

Signed in the lower left-hand corner: "E. B. J., 1866."

From the Collection of C. S. Goldman, Esq., London.

Purchased from Thomas Agnew & Sons, London, 1901.

No. 35

5000
PAUL JEAN CLAYS

A CALM ON THE SCHELDT

Canvas, 54 inches long by 31½ inches high.

(De Luxe Catalogue, No. 22)

1700
NEAR the centre of this picture two vessels are lying close together. They are "herm. brigs," and their sails are flapping lazily in the breeze. To the right is a sloop, with bare mast; to the left is a village, with a windmill in the distance; near the shore is a boat with a square hull; and in the foreground, to the left, are small fishing boats with fishermen.

Signed in the lower right-hand corner: "P. J. CLAYS."

No. 36

PROFESSOR LUDWIG KNAUS

A COUNTRY FESTIVAL

Canvas, 57½ inches long by 40½ inches high.

(De Luxe Catalogue, No. 57)

THIS picture is recognized as a very important production, and a most faithful picture of peasant life. It presents a number of jolly peasants gathered together, celebrating their festal day. The five musicians are discoursing their favorite music and the happy listeners are keeping time to its strains. The picture contains 103 figures, including the little dog to the left. The dancers whirl and the jolly couples intermingle, while in the background the members of the families are looking on and enjoying the scene. Everything depicts joy, and every one seems contented. The picture has a charm to it difficult to describe. Its most conclusive lesson is that contentment is more than riches. In a letter written to the present owner by Professor Knaus, he says: "This picture, no doubt, is one of my best works, and I presume will have a good place in your collection. The subject of the picture is a kirmess, a festival with dancing which the peasants in our country generally enjoy when they have finished their work in the fields in the month of October. The peasant costume presented is to be found in many variations in the central part of Germany, Westphalia, Hussia, etc. The neighborhood where specially the peasants which are represented live is called the 'Schwalm,' so called for a little river in the immediate surroundings of the small university of Marburg, between Frankfort-on-the-Main and Cassell."

Signed in lower left-hand corner: "L. KNAUS, 1883."

No. 37

SIR LAURENZ ALMA-TADEMA

SPRING

Canvas, 32 inches long by 72 inches high.

(De Luxe Catalogue, No. 72)

24600

A GREAT festival to celebrate May Day is shown, and a procession of children and maidens winds slowly down through marble archways between lofty temples. In the far-off distance the procession can be seen coming, while spectators, both men and women, line the way. High up on the roofs of the temples, maidens throw flowers down upon those below, while at the sides and peering from the balconies are more men and women. In the procession are two men carrying a garland-decked banner from slender poles. The most prominent figures in the composition are the four women at the left-hand side, one of whom has red hair adorned with lilies. There is also a maiden in the foreground with white flowers held gracefully at her throat, while behind her walks a girl wearing red flowers upon her head. In front of them are children with flowers. The most prominent figure among them is a little girl with blonde hair, carrying bluebells, and beside her to the left is another carrying red flowers. A maiden playing the pipe is on the extreme right, while behind her is another with jet-black hair, singing. Behind her again is another maiden with red flowers on her head, and still further behind her a very prominent blonde with red hair. A man with a torch stands on the platform of the steps. In the picture are one hundred and nineteen people; about half that number are clearly defined.

65W

*Signed under large column in lower left-hand corner: "L. ALMA-TADEMA,
OP. CCCXXVI."*

From the Collection of Herr Robert von Mendelssohn, Berlin.

Purchased from Thomas Agnew & Sons, London, 1901.

No. 38

JOSEPH BAIL
SERVANTS LUNCHING

Canvas, 61½ inches long by 74 inches high.

(De Luxe Catalogue, No. 2)

THIS picture represents three servants sitting at a table opposite a window through which the light is shining brightly. One of the servants is full face, another is three-quarters profile, and the third has her back turned to the spectator. In the rear on the right is another window, and on the jamb beside the opening to the rear hangs a clock. The table is covered with a white cloth, and upon it is a large covered dish, a glass pitcher containing wine, and three glasses. The servant in the foreground has her plate in her lap. The one at the end of the table is about to eat with a spoon from the dish before her. On the floor is a brass kettle.

Signed in lower right-hand corner.

No. 39

WILLIAM ADOLPHE BOUGUEREAU

INVADING CUPID'S REALM

Canvas, 60 inches long by 84 inches high.

(De Luxe Catalogue, No. 13)

THE central figure in this production is a lovely female with black hair and blue eyes. She has been tempted, through curiosity, to visit the realms of Cupid, thinking she may discover some of the secrets of the dangerous little fascinator, and at the same time escape unobserved. But, alas, she is noticed, and set upon by seven of them. As she throws up her arms to protect herself, her blue mantle falls to her waist, where it is caught on her hips. With an expression of mingled fear and pleasure she attempts to flee, but is impeded by a Cupid who has thrown himself at her feet and seized her by the ankle. Another Cupid looks into her face, and seems to be about to take hold of her; another is shooting an arrow at her; still another has raised a dart above her head in the act of throwing it; and to the left two others are attempting to follow and detain her, while in the distance a number of Cupids are about to join in the chase.

This picture was painted for its present owner.

Signed in the lower right-hand corner: "W. BOUGUEREAU, 1892."

ÉDOUARD CHARLEMONT

THE PAGES

Canvas, 109 inches long by 77¾ inches high.

(De Luxe Catalogue, No. 21)

THE scene of this picture is laid in a spacious vestibule, the back part of which is ornamented with rare ancient tapestry. Four young nobles—pages—playing dice are the commanding figures. The first to the right is dressed in a brilliant red and gold-embroidered costume. His bare head is leaning against the base of a pillar, and in his right hand he holds a red cord, which is fastened to the collar of a large, light-colored dog. The second page stands to his right, and is clad in white breeches, yellow shoes, and a gray satin doublet, trimmed with white. He holds in his right hand a gilt book ornamented with pink ribbon, and his left rests lightly on the head of a large, brown dog. His eyes are turned a little to the left, and he appears to be interested in the game of dice in which the other two pages to the left and in front of him are engaged. One of the latter is dressed in black, and presented with full front, while the other, clad in light brown, shows only his back. Both are kneeling, and the one holding the dice in his hand seems to be waiting to hear what the other is going to say. The right hand of the latter is resting on a flint musket on the floor near him, the wood and the butt end of which are richly inlaid with ivory. The figures of this composition are nearly life-size, yet the faces, hands, and all the details are preserved and painted with the same care and elaborateness that have characterized the smaller works of this master.

This picture figured in the Exposition Universelle, 1889.

Signed on the left : "E. CHARLEMONT, 1889."

SECOND EVENING'S SALE

WEDNESDAY, APRIL 6TH, 1910

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

NEW YORK

BEGINNING AT 8.15 O'CLOCK

No. 41

JEAN BAPTISTE CAMILLE COROT

THE OLD CHURCH

Panel, 11 inches long by 16½ inches high.

(De Luxe Catalogue, No. 27)

4800
A SMALL church is seen in the distance, and on the road leading to it a priest, two women, and a child. A few small houses are on either side, with trees to the left and to the right. Described and illustrated in L'Œuvre de Corot by Alfred Robaut & Moreau Nélaton, under the title of Marissel—chemin en face de L'Eglise, No. 1371.

Signed in the lower left-hand corner: "COROT."

No. 42

JEAN BAPTISTE CAMILLE COROT

THE PATH TO THE VILLAGE

5800
Canvas, 18 inches long by 15¼ inches high.

(De Luxe Catalogue, No. 26)

A BRIGHT sky, with a lake in the distance, and a vessel lying at the shore, nearly obscuring a house beyond, are among the more attractive incidents of this picture. In the centre foreground a female figure marks the pathway, and far beyond is the village to which the path leads. Two gnarled trees, one of which is almost stripped of its foliage, are conspicuous objects to the right.

Signed in the lower left-hand corner: "COROT."

From the George I. Seney Collection, 1891.

No. 43

JEAN BAPTISTE CAMILLE COROT

ENVIRONS OF VILLE D'AVRAY

Canvas, 30 inches long by 17½ inches high

(De Luxe Catalogue, No. 25)

20150

IN THIS production the artist has pictured a drowsy mid-summer day in a country village, with the blue of the sky covered with light fleecy clouds. A beautiful cluster of trees adorns the centre, and in the opening a glimpse is now and then caught of the distant hills, and of the river which winds in and out and around to the foreground. A man and two women are resting from their labors on one side of the stream, while on the opposite bank two cows are shown near the shadow of the trees. The picture was purchased from the artist by Baron Michel de Tretaigne, in whose possession it remained until 1872. In 1889 it was sold in the collection of Mons. A. Dreyfus, Paris. Described and illustrated in *L'Œuvre de Corot* by Alfred Robaut and Moreau Nélaton under the title of *Groupe d'Arbres au bord d'un Etang avec trois Campagnards debout et deux vaches. (Environs de ville d'Avray.)* No. 1140.

Signed in lower left-hand corner: "COROT."

Etched by TEYSSONNIERES.

9000

No. 44

JEAN BAPTISTE CAMILLE COROT

MORNING

Canvas, 32 inches long by 39 inches high.

(De Luxe Catalogue, No. 24)

IN THE early light of the day a man is depicted pushing a square-ended boat through the tangled bushes which cluster in the water. Large trees fill the landscape. In the background a village is discernible through the trees. Described and illustrated in *L'Œuvre de Corot* by Alfred Robaut & Moreau Nélaton under the title of *Les Arbres de la Rive*, No. 1867.

Signed: "COROT" in lower left-hand corner.

From the Fop Smit Collection.

No. 45

JEAN BAPTISTE CAMILLE COROT

THE FISHERMAN

Canvas, 32 inches long by 39 inches high.

(De Luxe Catalogue, No. 23)

IN A silvery atmospheric tone the artist has portrayed a bright day in summer. A stream enters the wood, and separates the banks about the centre of the picture. On the right bank a fisherman, with rod in one hand, reaches towards the further side of the stream, while with the other he holds himself in place to prevent falling deeper into the water. A woman is behind him watching the result of his efforts. In the foreground are large trees, and in the background houses can be seen through the openings. Described and illustrated in L'Œuvre de Corot by Alfred Robaut & Moreau Nélaton, under the title of Le Pêcheur sous les Grands Arbres, No. 1719.

Signed: "COROT," in lower left-hand corner.

From the Fop Smit Collection.

No. 46

CHARLES FRANÇOIS DAUBIGNY

SMALL LANDSCAPE

Panel, 13 $\frac{3}{4}$ inches long by 7 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 33)

THIS finely executed picture is a representation on the banks of the Oise, near Auvers. The scene is near the home of the master. A boat is sailing on the river, while on the bank a woman and a cow are shown. To the right are several large trees.

Signed in the lower left-hand corner: "DAUBIGNY, 1877."

No. 47

CHARLES FRANÇOIS DAUBIGNY

A SEA-COAST LANDSCAPE

Height, 11¾ inches ; length, 23½ inches.

(De Luxe Catalogue, No. 86)

1100

2000

THE scene shows a hilly landscape overlooking an expanse of sea, dotted with minute sails. The water is a pale green with white and dove-gray reflections from a sky that is banked with clusters of white and gray cloud, surmounted by faint blue, and a scattering of drab vapor. The cliff rises from the left of the foreground, in a belt of golden green and yellowish-gray pasture, where in the centre appears a black cow with white face, and farther to the left a white one, both feeding. Beyond the latter, grouped upon the brink of the cliff, are also four brown cows and a white one. To the right of them a brown cow with white face stands near a man who is seated on the grass, while a boy in a blue blouse stands beside him. Starting above these figures a rude wall extends across the slope, interrupted with bushes and one conspicuous withered tree. Beyond this line the hill-side is bare of vegetation, rising like the side of a quarry to a gabled house on the summit.

Signed and dated at the lower right: "DAUBIGNY, 1869."

No. 48

CHARLES FRANÇOIS DAUBIGNY

LANDSCAPE AT SEASHORE

Panel, 23½ inches long by 12 inches high.

(De Luxe Catalogue, No. 30)

THE picture represents a rugged coast with a number of cows grazing. Two men are sitting on the ground, and in the distance over the hills are seen the tops of some houses. The water is beyond to the left, and far in the distance is seen another part of the shore.

Signed in the lower right-hand corner: "DAUBIGNY, 1859"—also figure "9" in lower left-hand corner.

No. 49

CHARLES FRANÇOIS DAUBIGNY

ON THE RIVER OISE

Panel, 26½ inches long by 14 inches high.

(De Luxe Catalogue, No. 32)

IN THIS composition the artist has portrayed a midday in July. The strength of the sun is shown through a light atmosphere, and the river winds its way placidly along with scarcely a ripple on its surface. Two cows stand at the brink of the stream, and one of them is drinking. A little further up the river a boat is seen with two occupants. To the right, several large trees are conspicuous in the landscape; to the left is another clump of trees, while far beyond the landscape is covered with shrubbery.

Signed in the lower right-hand corner: "DAUBIGNY, 1873."

From the George I. Seney Collection, 1891.

No. 50

CHARLES FRANÇOIS DAUBIGNY

VIEW OF VILLERVILLE

Canvas, 57 inches long by 33 inches high.

(De Luxe Catalogue, No. 34)

4300
10800
A LARGE mill is the most conspicuous object in the picture, being directly in the centre, and located on the banks of a stream. There are two other mills to the left, one of them showing only in part. The houses, and the boats lying tied up to the shore, with a beautiful sky, complete the picture.

Signed in the lower left-hand corner: "DAUBIGNY, 1872."

No. 51

CHARLES FRANÇOIS DAUBIGNY

THE BANKS OF THE OISE, NEAR AUVERS

Canvas, 76 inches long by 39½ inches high.

(De Luxe Catalogue, No. 31)

17520

A VAST pasture-field, covered with grass, comprises a large part of the foreground of this work. It borders the Oise River, and rises on the right in a slope, the top of which is crowned with a group of trees of exquisite form. Further on is a row of smaller trees of the same general character. Cows are grazing along the edge of the water, and three women are occupied in washing clothing in the river. Near the opposite bank a large boat is sailing, its square sail being reflected in the water. Beyond is a meadow, with willows and other trees to the right. The Oise makes a bend behind the slope, and wooded hills close the horizon in the background, while a bright clear sky, with numerous light, transparent clouds, rises above the landscape. The master painted this picture on the spot, the site chosen being near Auvers, where he lived and worked for many years, and where he died. It was etched by Daubigny himself.

10000

Signed on the left: DAUBIGNY, 1875."

No. 52

N. V. DIAZ DE LA PEÑA

BEYOND FONTAINEBLEAU

Panel, 10 $\frac{3}{4}$ inches long by 7 $\frac{1}{2}$ inches high.

(De Luxe Catalogue, No. 43)

AMONG the huge rocks which border the pretty little stream in the foreground a woman is shown gathering wood for fuel at her humble cottage. Stately trees are to the right and left, and large boulders are seen in the centre and to the right of the landscape.

Signed in the lower left-hand corner: "N. DIAZ."

No. 53

N. V. DIAZ DE LA PEÑA

CUPID DISARMED

Canvas, 15 $\frac{1}{2}$ inches long by 27 inches high.

(De Luxe Catalogue, No. 44)

A NUDE figure stands leaning against a rock, holding in her left hand, above her head, Cupid's arrow. Cupid, who is on her right, looking up anxiously, pleads for his implement of execution, which his tormentor withholds from him. A gauzy white drapery envelops part of her right leg, also her right arm, and falls upon the rock. To the right of the picture is a faun leaning forward over the rock and looking at Cupid.

Signed in the lower left-hand corner: "N. DIAZ, 55."

No. 54

N. V. DIAZ DE LA PEÑA

*THE GORGE IN THE FOREST AT
FONTAINEBLEAU*

Canvas, 25½ inches long by 18 inches high.

(De Luxe Catalogue, No. 41)

THIS conception presents a tiny stream wending its way between the rocks, with forest trees on either side. A solitary peasant woman is shown strolling along, carrying a bundle of fagots to her home. In the distance a rugged meadow stretches away to the horizon, while here and there a tree dots its surface. Purchased from the master by L. Cardon, of Brussels, in whose collection it was for many years.

Signed in the lower right-hand corner: "N. DIAZ, 67."

No. 55

N. V. DIAZ DE LA PEÑA

GATHERING FAGOTS

30102 Canvas, 42½ inches long by 32 inches high.

(De Luxe Catalogue, No. 42)

IN AN opening in the forest two women are seen by the side of a small pool. One has her arms laden with fagots, while the other is stooping over gathering them. The clouds are seen through an opening in the trees in the background.

Signed in the lower left-hand corner: "N. DIAZ, '70."

No. 56

JULES DUPRÉ

2002 DUCK SHOOTING

Canvas, 23 inches long by 16½ inches high.

(De Luxe Catalogue, No. 46)

A LARGE tree overhangs the river, on which is a boat containing five hunters and a dog. The time is shortly after sunrise, and the red glow is still in the far-off horizon. Clouds and trees are beautifully reflected in the water.

Signed in the lower right-hand corner: "JULES DUPRE."

No. 57

JULES DUPRÉ

LANDSCAPE BY THE RIVER

Canvas, 21½ inches long by 18 inches high.

(De Luxe Catalogue, No. 47)

5100

A SMALL stream runs through a meadow. Two cows are lying on the grass to the right in the foreground. Near by are two large trees, while to the right the gable end of a house is visible. To the left in the background are some low, light-colored hills.

Signed in the lower right-hand corner: "JULES DUPRÉ."

No. 58

JULES DUPRÉ

STAG IN THE FOREST

Panel, 29 inches long by 21 inches high.

(De Luxe Catalogue, No. 48)

5100

IN THE forest of large trees, the sun shining between them, a stag is standing beside a pool. There is no one to disturb him, and he quietly gazes around, intently listening to discover if some one approaches. The pool of water in the foreground reflects the surrounding objects.

Signed in the lower left-hand corner: "JULES DUPRÉ."

3000

No. 59

JULES DUPRÉ

SUNRISE

Canvas, 37½ inches long by 29½ inches high.

(De Luxe Catalogue, No. 49)

A BRILLIANT sky, aglow with the coloring of the early morning hours, lights this typical country scene. In the centre, and well against the sky, is an old house, which sustains the background, and to the left is an avenue of trees leading up to it. To the right is the barn and yard, and several cows are shown wending their way to a pool of water in the foreground, in which the brightness of the morning sun is beautifully reflected. The lights and shadows of this picture form a very distinctive feature.

Signed in the lower right-hand corner: "JULES DUPRE."

No. 60

JULES DUPRÉ

AT SEA

Canvas, 40 inches long by 32 inches high.

(De Luxe Catalogue, No. 45)

THE artist in this picture depicts with great delicacy and effect the gathering of a storm at sea. The dark clouds seem portentous, but the scene is somewhat relieved by a patch of blue sky in the centre, which develops a beautiful contrast. The sea has an ominous appearance, its green surface being covered here and there by the foam of its white-crested waves. A boat, with two masts, is scudding along before the breeze, unmindful of the threatening surroundings, while to the right, far in the distance, two other vessels are seen, which are made easier of discernment by a rent in the clouds, through which a glimmer of sunshine issues and warms the scene.

Signed in the lower left-hand corner: "JULES DUPRÉ."

From the George I. Seney Collection, 1891.

No. 61

JEAN FRANÇOIS MILLET

DIANA AND HER NYMPHS SLEEPING

4150 Canvas, $13\frac{1}{4}$ inches long by $16\frac{1}{2}$ inches high. 5800

(De Luxe Catalogue, No. 63)

DIANA is represented lying on the bank of a stream, one foot in the water, and the other is drawn up on the bank. Her head rests on her right arm, and her left arm is thrown above it. The figure is slightly draped, the arms, bust, and lower part of legs being nude. A bow and quiver full of arrows lie beside her to the left. To the right her nymphs lie sleeping. The whole picture is of a beautiful golden tone.

Signed in the lower left-hand corner: "J. F. MILLET."

No. 62

JEAN FRANÇOIS MILLET

THE PIG-KILLERS

Canvas, 36½ inches long by 29 inches high.

(De Luxe Catalogue, No. 62)

THE scene of this remarkable work is a barn-yard. The stable door stands open, through which a large, fat sow has been coaxed and pulled by two athletic peasants. A rope is fastened around the animal's snout, but it braces itself on the soft ground, and persists in defying the efforts of the peasants. One sturdy fellow gets hold of the bristles on its back as a last resort, and planting his foot against the stable door, does what he can to force the stubborn creature forward, while a woman, with her natural sense of humanity, holds a pail of feed temptingly near its nose, but apparently with little effect. Several children, with scared faces, stand against the wall, at a distance, watching the proceedings. This picture was a great favorite with the master. It was in his collection when he died, and was purchased from his heirs by Mr. Hecht, of Paris, from whom it was purchased by Mr. Yerkes. It was also in the collection of Millet's works, which were exhibited at the Universal Exposition in Paris, in 1889.

Signed in the lower left-hand corner: "J. F. MILLET."

No. 63

THÉODORE ROUSSEAU

VALLEY OF TIFFANGE

Canvas, 40½ inches long by 25 inches high.

(De Luxe Catalogue, No. 68)

A RUGGED field covered with stones and scattered bushes. To the right is a high hill covered with a scrubby growth; a tree in the foreground to the right; to the left are some houses; in the background stone walls, among which, on the left, a woman with a red dress is seen. Two clumps of trees are on the left, and among them some figures are visible.

Signed in the lower left-hand corner: "TH. ROUSSEAU, 1873."

No. 64

THÉODORE ROUSSEAU

PAYSAGE DU BERRY

Panel, 25 inches long by 16 inches high.

(De Luxe Catalogue, No. 67)

26100

A CLEAR afternoon in midsummer is presented in this picture, after the master's best style. The river Berry is flowing gently through the grass-covered fields to the beautiful landscape in the distance. A man is shown in the foreground pushing a boat along the placid stream. To the right a red-roofed cottage can be seen among the trees, and beside it is the thatched covering of an outbuilding erected for the protection of the horses and cattle. In the distance is another cottage, and a little to the left of that, nestling on the left bank of the stream, is a village, the church spire of which shows above a small clump of trees. In the meadow to the left of the stream several cows are grazing, while others are lying down. The sky shows the genial warmth of summer.

20000

Signed in the lower left-hand corner: "TH. ROUSSEAU."

From the Collection of M. A. Dreyfus, Paris, 1891.

Etched by TEYSSONNIERE.

No. 65

CONSTANT TROYON

THE OLD FARM

Panel, 16½ inches long by 11 inches high.

(De Luxe Catalogue, No. 76)

542

A LITTLE to the right of the centre of this picture an old cottage is shown, which is entered by a low door. The roof is thatched, and the trees on either side are parted so as to show the white walls of the building. A woman is standing near the door, while to the left, just beyond the trees, another woman climbs up the rocky steps with a bundle of fagots on her back. A pool of water is in the foreground, and beside it, to the left, a number of flags and red flowers are growing.

4000

Signed in the lower left-hand corner: "C. TROYON."

From the George I. Seney Collection, 1891.

No. 66

CONSTANT TROYON
LANDSCAPE WITH CATTLE

Panel, 25½ inches long by 18 inches high.

(De Luxe Catalogue, No. 74)

A BRIGHT summer day is here depicted, and three cows beside a wooded hill are endeavoring to keep within the shade of the trees. The one in the foreground is not altogether successful, however, for the sun shines on its hindquarter, which gives a beautiful effect to the coloring. Next beyond is a dark-brown cow lying down, while further on is a white one standing entirely in the shade. In the background the peasant's hut is seen. This picture has the golden tone peculiar to this artist fully developed.

Signed in the lower left-hand corner: "C. TROYON."

No. 67

CONSTANT TROYON

4500
THE NORMANDY OX

Canvas, 28½ inches long by 36 inches high. 5000

(De Luxe Catalogue, No. 75)

IN THE foreground a large ox stands facing obliquely to the left and front. A bright light is thrown on its sides, back, and hindquarters. The landscape is almost covered by the animal, which fills a great portion of the canvas.

Signed in the lower left-hand corner: "C. TROYON."

Collection of William Schaus, 1878.

Collection of Francis Bartlett, Boston.

Purchased from T. J. Blakeslee, 1893.

No. 68

CONSTANT TROYON

GOING TO MARKET

Canvas, 43 inches long by 32 inches high.

(De Luxe Catalogue, No. 73)

A MORNING after a heavy shower is shown. The sun has come out bright and hot. The landscape shows the effect of the sun's rays, as a mist in the background is rising from the trees and foliage. The road to the right is partly covered with water to the depth of a few inches, and the animals are walking in it. To the extreme right is a man, and near him a cow. In front, on the same side, is a sheep, and beside it a reddish-brown cow, which look toward the spectator. Behind it is a black and white cow drinking, a cream-colored cow, a white calf, and another cow. Behind them are two men on horseback, one of whom is in a blue smock, and being followed by a number of cows. In the background, to the right, are a man and a woman. To the left of the centre, a woman holding a baby is riding in a donkey-cart, the donkey trotting toward the front. A black dog, with white breast and forefeet, runs playfully in front of the cart. To the left of the cart a woman with a basket upon her arm is walking.

Signed in the lower left-hand corner: "C. TROYON, 1862."

From the Fop Smit Collection.

No. 69

F. V. EUGÈNE DELACROIX

THE TIGER'S PREY

Canvas, 24 inches long by 20 inches high.

(De Luxe Catalogue, No. 38)

AN ORIENTAL woman beside a pool, to which she has gone to fetch water, is surprised by a large tiger that evidently has just sprung from his hiding place in the flags to the right of the painting. The poor victim is sinking to the earth in anguish. The red cloak flying from her shoulders, and the water jar on the ground at some distance from her, both suggest the terrific force with which the savage beast has struck its prey.

Signed in the lower right centre : "EUG. DELACROIX, 1856."

No. 70

F. V. EUGÈNE DELACROIX

BRIDE OF ABYDOS

Canvas, 16 inches long by 13 inches high.

(De Luxe Catalogue, No. 37)

ABYDOS and his fiancée are fleeing from her father, who is pursuing through the night. They are about to embark previous to the fearful catastrophe which awaits them. She is represented as upon her knees, while he, with a sword in one hand and a pistol in the other, stands in an attitude of protection. She wears a blue dress, and he one of several colors and a red turban. To the left in the background there is an opening in the rocks looking towards the sea. This picture is taken from Byron's poem.

Signed in the lower right-hand corner: "EUG. DELACROIX."

No. 71

CHARLES ÉMILE JACQUE

72-2 ✓ *THE SHEPHERD AND HIS FLOCK* 5000

Canvas, 32 inches long by 25¾ inches high.

(De Luxe Catalogue, No. 56)

THIS conception presents a silent retreat in the midst of the woods, which is being enjoyed by a flock of sheep wending their way to a cool and tempting brook. A glimpse of the blue sky is seen through the branches of an old tree, and the stream in the foreground reflects the dark green of the dense foliage with charming effect. The shepherd, conveniently near, is resting on his crook, watching and waiting until the sheep have quenched their thirst. At his left is the faithful shepherd dog abiding his master's time to move on.

Signed in the lower right-hand corner: "CH. JACQUE."

1500
No. 72

2400
JEAN BAPTISTE GREUZE

91
REVERIE

Canvas, 20 inches long by 24 inches high.

(De Luxe Catalogue, No. 32)

A YOUNG girl is shown sitting at a small table, supporting her head with her left hand. A quill pen and letter are lying beside her. A blue ribbon is around her head, and her hair falls to the front over her shoulders and right arm. She wears a light white garment, which falls unrestrained across her bosom.

From the Collection of the Duchess of Penthièvre ; from the family of the Duc de Montebello ; and later from the Collection of Count Daupias.

No. 73

ANTOINE WATTEAU

THE GARDEN PARTY

Canvas, 26¼ inches long by 21 inches high.

(De Luxe Catalogue, No. 107)

THE scene presented in this picture is the entrance to a vast palace, where a large party of cavaliers and ladies are assembled. To the right is a continuation of the front archway, which is supported by columns of white and blue marble laid in blocks. Two statues of female figures, draped from the waist down, holding vases above their heads, are shown to the right. A number of people are seated to the right and left, engaged in conversation, and watching a lady and gentleman dance. The gentleman dancer faces to the front, and wears blue satin short clothes and a red hat; the lady is facing in the opposite direction, and is dressed in pink silk of the time of Louis XIV. Two youths are reclining on the marble floor to the left; a dog is in the foreground to the right, and a little spaniel is sporting at the feet of one of the ladies. A small greyhound is shown playing with two children near the dancers, and a fountain is made conspicuous in the background.

NOTE.—This picture was engraved by Scotin, and painted by Watteau for Mr. Glucq, Counsellor at the French Parliament. It was lost sight of for a number of years, and later we find it in the collection of Duke de Morny, the prime minister of Napoleon III, in whose possession it remained until his death. On June 3, 1865, it was sold, with the balance of Duke de Morny's collection, and afterwards went into collection of Count Daupias. From there it went into the collection of the present owner.

No. 74

FRANÇOIS BOUCHER
THE TOILET OF VENUS

Canvas, 58 inches long by 49 inches high.

(De Luxe Catalogue, No. 5)

SURROUNDED by Cupids and her attendants, Venus has submitted herself for her toilet. She is nude, and is gazing into a looking-glass supported by a piece of blue ribbon held in the hands of one of the Cupids. Another Cupid lies on the ground in front of her; an attendant is arranging pearls in her hair; while another, with back turned, holds a string of the same ornaments. In the rear the face of another attendant can be seen. To the right is a casket filled with jewels. In the foreground two doves are "billing."

Signed on the right-hand side: "F. BOUCHER, 1742."

Collection Prince Demidoff, 1870.

No. 75

J. M. W. TURNER

ROCKETS AND BLUE-LIGHTS

Canvas, 48 inches long by 37 inches high.

(De Luxe Catalogue, No. 77)

129 m 40m
A STORMY day and the waves rolling in on the shore. At the left in the background is a vessel in distress sending up rockets. The smoke rising on the right comes from a steamer almost hidden from sight by the high waves surrounding her. Another steamer is seen in the distance. It is evident by the masts that it is a sailing vessel which is sending up the rockets. In the far distance can be seen the rocks of a dangerous, bleak shore. In the foreground on the left is a group of six fishermen, who are looking out to sea. Exhibited at the Royal Academy, 1840; the Royal Institute, 1841, and Exhibition of Works of Famous Masters, Royal Academy, 1896.

Collection John Naylor, Esq., Horton Hall, Cheshire.

Collection H. M. Connell, Cressbrook, Oxfordshire.

Collection Sir Julian Goldsmith, London.

Collection James Orrock, Bedford Square, London.

No. 76

J. M. W. TURNER

ST. MICHAEL'S MOUNT

Canvas, 30 inches long by 25 inches high.

(De Luxe Catalogue, No. 79)

THIS picture is painted in a golden tone representing St. Michael's Mount with its tower looming above the summit. At the base are houses of the fishing village, and to the right seaward are a number of sailing boats. In the foreground a sandy beach is shown with men about to launch a boat. To the left are four men, two men standing, one beside a buoy and another on horseback. It is evidently low tide, as shown by the vessels, five of them lying on the shore. Painted 1834.

Collection James Orrock, Bedford Square, London.

No. 77

J. M. W. TURNER

GRAND CANAL

6000 ("A DREAM OF VENICE") 45000

Canvas, 50 inches long by 40 inches high.

(De Luxe Catalogue, No. 78)

THE Cathedral of San Marco and campanile in the distance. The Grand Canal is in the foreground, with a number of buildings bordering it. On the canal are many boats, and in the middle a gondola with a gondolier plying his oar. In the distance to the right there are a number of churches which can be seen through the mist. In the right foreground is seen a portion of the bank of the canal. The whole picture is painted in a misty manner, showing the light and delicious touch of the master.

Collection of the late Earl of Arran, from whom it was purchased by Mr. Locket Agnew, London.

Collection James Orrock, Bedford Square, London.

No. 78

J. M. W. TURNER

ITALIAN LANDSCAPE

Canvas, 36 inches long by 28 inches high.

(De Luxe Catalogue, No. 80)

ONE of Turner's early works showing Italian scenery with temples, castles, and ruins in the background. A viaduct crosses a chasm in the centre of the picture. The foreground is level and paved with large stones, with a parapet, over which a figure is leaning. A large urn rests on the wall. In the immediate foreground is a man dressed in a red coat, with a woman and child. Trees are to the right, and to the left is the typical stone pine so often seen in Turner's compositions. This picture was purchased from Dr. Winslow, Portman Square, who writes me as follows: "The picture which you purchased from me entitled 'Sunny Italy,' by Turner, was originally the property of Dr. Leonard Stewart, who resided at Keppel Street, Russell Square, London. He was traveling physician to the late Marquis of Hertford. Dr. Stewart traveled in Italy with him, and there became acquainted with Mr. Turner; but how he came into possession of the picture, whether by gift or by purchase, there is no means of ascertaining. It was left by Dr. L. Stewart to his nephew, the late Mr. John Stewart, who is connected with me by marriage. The name 'Sunny Italy' is given by Mr. Jobson, the publisher of the 'Art Portfolio,' in which this picture was represented, being No. 13. The picture has never been exhibited. It has been in our family for about sixty years."

2020

2
500

(De Luxe Catalogue, No. 85)

Collection of the Viscountess of Clifden, Dover House, Whitehall.

Purchased from Thomas Agnew & Sons, London.

No. 80

GEORGE ROMNEY

PORTRAIT OF MRS. RALPH WILLETT

Canvas, 25 inches long by 30 inches high.

(De Luxe Catalogue, No. 86)

6100

THIS is a half-length portrait of Mrs. Willett sitting in a chair. She is dressed in a reddish-brown gown with a white yoke, and a black lace fichu is thrown over her shoulders. A black band is around her neck. She wears a lace cap closely drawn and fastened under the chin. The countenance is quite severe, showing great determination in its possessor.

2

5000

Purchased from Messrs. Durand-Ruel, Paris.

No. 81

GEORGE HENRY HARLOW

PORTRAIT OF A BOY

Canvas, 25 inches long by 30 inches high.

3600

(De Luxe Catalogue, No. 39)

1500

THE boy sits on a chair with his hands folded in his lap, his left hand grasping his right thumb. He is a rosy-cheeked little fellow with black eyes full of mischief, and looks as though he had but little interest in posing for his portrait. He wears a little ruffle around his neck, and his clothes are of a dark brown color.

No. 82

SIR THOMAS LAWRENCE, P. R. A.

8300 **PORTRAIT OF ANTONIO CANOVA** *500*

Height, 30 inches ; width, 25 inches.

THE famous sculptor is represented nearly to the waist, the head and bust inclined three-quarters to the left. The portrait may have been painted during Canova's visit to England, whither he went to give expert advise to the British Government concerning the Elgin marbles. For he appears as a man verging on fifty, the hair still black, but scanty, growing down to a point over the high forehead and brushed forward onto the temples in single curly wisps. The brows are finely arched, the nose, strongly prominent, is slightly aquiline and full at the tip, though the nostrils are sensitively curved. The lips are supple, yet firm, the upper darkened by shaving, the lower slightly protruding. The shirt, fastened at the neck with two buttons, has a soft overhanging collar. Touches of pale blue show beneath a yellow wrapper that is crossed over the chest, and above this is worn a crimson velvet gown, edged around the neck and down the front with brown fur. The figure is seen against an olive-brown background, with a band of dull red, like a curtain, down the right side.

Purchased from Messrs. Thomas Agnew & Sons, London.

No. 83

SIR EDWIN HENRY LANDSEER

THE PETS

Canvas, 21 inches long by 26 inches high.

(De Luxe Catalogue, No. 56)

A PORTRAIT of Lady Rachel Russell, with her favorite faun, "Harty," is here given. On rising ground, which is very light and clear, the little girl stands holding a plate of food with which she intends to feed her faun. Great anxiety is depicted on the child's face lest some of the food should be spilled. The manner in which she bends her knees to bring her plate even with the faun's nose gives her a most charming pose. Her shoulders, face, and blonde hair are bathed in full light, and wild flowers fall from her reddish dress, which is raised about her waist. Beneath a yellow petticoat her red stockings can be seen. A cat is under the table playing with the end of a piece of blue ribbon tied around the faun's neck. Two large trees stand out against a beautiful background of foliage of a warm, harmonious green.

Engraved by W. H. WATT. Painted and exhibited at the Royal Academy in 1834. Formerly in the possession of the Rev. Lord Wriothsley Russell.

1300

1000

162 200

61000

514500

579500

THIRD EVENING'S SALE
THURSDAY, APRIL 7TH, 1910
AT MENDELSSOHN HALL
FORTIETH STREET, EAST OF BROADWAY
NEW YORK
BEGINNING AT 8.15 O'CLOCK

No. 84

PETER LEVIEUX BRUEGHEL

1575 *A THIEF STEALS FROM A THIEF* 75

Panel, 7 inches in diameter, circle.

(De Luxe Catalogue, No. 7)

A THIEF, disguised as a monk, is passing along the road. An odd-looking man approaches him stealthily, and cuts from beneath his gown a bag of money.

Purchased from Albert Broise, Paris, 1890.

No. 85

PETER LEVIEUX BRUEGHEL

*FILL THE WELL AFTER THE CALF IS
DROWNED*

Panel, 7 inches in diameter, circle.

(De Luxe Catalogue, No. 8)

A BURLY peasant is endeavoring to fill the well after he has lost his calf. The calf's head shows above the dirt.

Purchased from Albert Broise, Paris, 1890.

No. 86

PETER LEVIEUX BRUEGHEL

*THE BACON IS TOO GOOD FOR YOUR
MOUTH*

Panel, 7 inches in diameter, circle.

(De Luxe Catalogue, No. 9)

A PORTLY fellow is shown sitting on a stool beside a house. Near him is his repast on the head of a cask. In one hand he holds a large sausage, and in the other a knife with which to cut it.

Purchased from Albert Broise, Paris, 1890.

No. 87

571
PETER LEVIEUX BRUEGHEL

AS FULL AS AN EGG 710

Panel, 7 inches in diameter, circle.

(De Luxe Catalogue, No. 10)

AN OLD toper is seen astride a large egg. His head is thrown back, and he is emptying the contents of a mug into his mouth. The head of a figure is seen inside the egg.

Purchased from Albert Broise, Paris, 1890.

No. 88

4650
FRANÇOIS CLOUET

PORTRAIT OF A MAN 1 cow

Panel, 5¾ inches long by 6¾ inches high.

(De Luxe Catalogue, No. 13)

A VERY strong face, adorned with a full red beard and mustache, is here presented. The individual wears a coat of dark fur resembling sealskin, and a low crown hat of black velvet.

From the Collection of Horace Walpole, Strawberry Hill, 1842.

No. 89

CLAUDE CORNEILLE

5000
PORTRAIT OF FRANÇOIS, DAUPHIN DE
VIENNOIS, DUC DE BRETAGNE

(Son of King Francis I. and of Claude of France)

Panel, 6 inches long by 7 inches high.

(De Luxe Catalogue, No. 14)

THE subject was born at Château d'Amboise, February 28, 1517, and made Duc de Bretagne at Nantes, August 14, 1532; died by poison, at Valence, August 1, 1536. The picture represents him as a grown-up boy with a pale, sad face, brown eyes, and the suggestion of a mustache. He wears a dark coat, which is slightly opened at the breast, and a small lace collar. On his head is a dark cap of soft material, ornamented with two drooping white feathers.

From the Collection of Marquis de Gagnieres.

Also from the Collection of Horace Walpole, Strawberry Hill.

No. 90

HANS HOLBEIN (the Younger)

(Early part of the Sixteenth Century)

5000 **PORTRAIT OF A CHIEF MAGISTRATE OF
AMSTERDAM**

Canvas, 6¼ inches long by 7 inches high.

(De Luxe Catalogue, No. 54)

THE magistrate is dressed in a black gown, which designates his official position. The large lapels are thrown back, disclosing an inner coat, which is buttoned at the throat. A white lace collar is about his neck, and he wears a broad-brimmed hat, with low crown.

From the Collection of Horace Walpole, Strawberry Hill.

No. 91

GERARD DOU

2500 *THE EVENING SCHOOL* 1500

Panel, half-round top, 9 inches long and 10 inches high.

(De Luxe Catalogue, No. 20)

AN OLD schoolmaster is shown sitting at a table, busily engaged sharpening a quill pen. A single candle lights the room. One of his scholars—a little girl—is studying her book; another pupil—a boy—is writing; and still another boy is holding an unlighted candle to the one already lighted. In the background a woman holds a lantern. The whole scene is in the master's finest vein, and can only be fully appreciated when seen under a strong glass.

No. 92

GERARD DOU

THE HERMIT

Panel, 12 inches long by 16¼ inches high.

(De Luxe Catalogue, No. 21)

THIS picture is described in "Smith's Catalogue Raisonné," Part i., No. 84, as follows: "A venerable hermit in a cell perusing a large book. In his left hand he holds a pair of spectacles, and with his right is raising the leaves of a book as if about to turn over a page. The trunk of a withered tree fills up the left of the subject. This production has been considerably enlarged. Originally all that was shown was the head of the hermit, which was painted with extraordinary care and fine effect. The exquisiteness of the work, no doubt, induced the artist to increase the size of the picture, and give it the development and finish it now presents. Collection of M. Tronchien, 1801. Collection of M. Sereville, 1811. Now in possession of M. Woodburns." In the opinion of the writer the above statement is incorrect, as it is quite evident that the head was never painted without surroundings. It is more likely that some part of the picture got very badly injured, and the head was cut out, placed in another panel, and Dou then painted the surroundings as they are now.

No. 93

JOHAN ADRIAENSZ VAN STAVERN

910
THE HERMIT

Panel, 12 inches long by 14¼ inches high. 42

(De Luxe Catalogue, No. 90)

THE scene here presented is the entrance to a rocky cave, and an old hermit sits near the entrance studying a book, which is resting upon a large boulder. Beneath the book a skull is shown, and beside it a lantern is lying on its side. The subject has his hands clasped, and is pursuing his studies intently. His flowing beard and white locks give him a saintly appearance.

No. 94

FRANS VAN MIERIS

BOY BLOWING BUBBLES

Copper, 7¼ inches long by 10 inches high.

(De Luxe Catalogue, No. 62)

A BOY blowing bubbles is looking out of a window, and a woman is standing back of him. On the window-sill is a red hat with a feather, also a vase in which is a sunflower. Hanging up on the right-hand side is a bird cage. The painting is round at the top.

Signed inscription under window: "M.DC.LXIII."

No. 95

FRANS VAN MIERIS

2600
PORTRAIT OF A LADY

Panel, 9½ inches long by 12¾ inches high. 1050

(De Luxe Catalogue, No. 63)

BEFORE a mirror stands a lady in evening costume apparently selecting the jewels she shall wear from the casket which an Ethiopian serving-maid holds in her hands. The lady's right hand is raised to her shoulder, and she studies the effect of the jewel which she holds in it. A rich wrap of crimson cloth and fur hangs over the chair in front of her, and a rich cloth or rug covers the table, on which are another casket and a letter. The face of the servant is raised as if expecting some directions. Through an arched doorway in the background a man is seen sitting at a table reading.

Signed in the upper right-hand corner: "MIERIS, 66."

Collection of M. Sassegheem, Ghent, 1751.

Collection Le Brun, Paris, 1813.

Collection Patereau, Paris, 1857.

Lithographed by Le Roy.

Smith's "Raisonne Supplement," page 42, No. 28.

No. 96

RAPHAEL SANZIO

THE HOLY FAMILY AND THE SPARROW

Panel, $7\frac{5}{8}$ inches long by $9\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 80)

THE infant Christ is here typified sitting on the lap of the Virgin mother, looking with fear at the bird which the infant St. John, who is being held by St. Elizabeth, is holding up to him. The sparrow seems possessed of a war-like temperament, and the infant Saviour appears intuitively to shrink from it. Both infants are nude. The Virgin is attired in a red, sleeveless dress, with white underwaist. A blue robe is thrown around her from her waist down. One bare foot shows from under the robe. St. Elizabeth is in a half-kneeling posture, and has a light brown robe about her. The right landscape shows a ruined temple, with trees, houses, and a church in the distance.

Belonged to the family Crossibili de Ferrare. From the Collection of Prince Paskewitch.

No. 97

GABRIEL METSU

2800
WOMAN CLEANING CARROTS

Panel, 9¾ inches long by 11 inches high.

(De Luxe Catalogue, No. 61)

THIS picture represents a woman sitting at a table where she is cleaning carrots. A wooden pail stands in front of her with some carrots in it. Two carrots are lying on the table and one is in the woman's hand. There is a dish in front of her with three fishes.

Signed in the lower right-hand corner: "G. METSU."

No. 98

GABRIEL METSU

THE LETTER

Panel, 13 inches long by 15 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 60)

17100

A YOUNG woman, richly dressed in silk and velvet, and jeweled earrings, is seated at a table. Her jacket is edged with ermine, and the covering of her head—which is so arranged as to show a part of her front hair—is a soft, white drapery. The table is covered with a red embroidered cloth, and an inkstand and sheet of paper are before her. She slightly inclines toward the table, and her right arm and left hand are resting upon it. In her right hand she holds a quill pen, and seems ready to continue the interrupted letter. Her eyes have an amused yet interesting expression, contemplative of what she is writing. To the right is a spaniel looking up, as if waiting recognition.

3 4000

From the Collection of the Marquis Da Foss of Lisbon.

Signed in the upper left-hand corner: "G. METSU."

No. 99

BALTHASAR DENNER

HEAD OF AN OLD WOMAN

Copper, 13 inches long by 15 inches high.

(De Luxe Catalogue, No. 19)

THIS is a life-sized bust of an old woman clad in a wine-colored velvet cloak trimmed with gray fur. Her head is covered with a white kerchief which also envelops her neck, and covering the kerchief is a blue velvet head-dress. The dress is open at the throat, showing the aged neck. Her face has many wrinkles, and her eyes are a light blue, into whose depths one can see as clearly as if the portrait were life itself.

Signed in the lower right-hand corner: "DENNER."

No. 100

DOMENICO GHIRLANDAJO

900
PORTRAIT OF A YOUNG GIRL

Panel, 12½ inches long by 16¼ inches high. X 300

(De Luxe Catalogue, No. 28)

A YOUNG woman is represented a little less than half length and two-thirds life size. She leans forward from behind a stone balustrade. The eyes are chestnut, the hair is light, parted on the forehead, with a head-dress thrown over it. A transparent veil covers the bare shoulders. She wears a low bodice of a bright red color tied with strings, through which a dark-blue chemise is visible. Over her shoulder is a mantle of a light yellow color. The background is light blue in tone. The portrait is supposed to be that of the painter's second wife, to whom he was married in 1488.

No. 101

ALBRECHT DÜRER

50000
PORTRAIT OF HANS GUNDER OF
NUREMBERG

Panel, $13\frac{1}{2}$ inches long by $15\frac{1}{2}$ inches high.

(De Luxe Catalogue, No. 22)

THE picture represents a portrait of Hans Gunder of Nuremberg, painted in the year 1509. It is a striking picture of head and bust on a red background. His eyes are light blue; his coat is open at the neck; one lapel is partly folded over.

Signed in upper right-hand corner: "A. D." (in monogram).

Collection Hans Gunder, Nuremberg.

Collection M. le Comte H. d'Andlau.

Purchased from Thomas Agnew & Sons, London.

No. 102

THOMAS DE KEYSER

1502
PORTRAIT OF A GENTLEMAN

Panel, $11\frac{3}{4}$ inches long by $16\frac{1}{4}$ inches high. 1570

(De Luxe Catalogue, No. 55)

HE is dressed in black velvet short clothes and a large black hat. He wears a ruff around his neck and broad lace cuffs on his arms. Over his left arm and shoulder is thrown a cloak. On his left hand he wears a leather glove, and holds his other glove in the same hand. In his right hand he holds a walking stick. He has a light mustache. He is standing at the top of a flight of stone steps, on a platform which evidently is the entrance to a building back of him; a corner, showing ornamental architecture, is seen in the picture. In the background is a large stone building.

Sold in the Collection of J. D. Bosch, Amsterdam, 1812, and J. H. Cremer, Brussels, in 1868.

No. 103

HANS HOLBEIN (the Younger)

1300
PORTRAIT OF A LADY

Panel, 12 inches long by 16 inches high. *X 1000*

(De Luxe Catalogue, No. 53)

A HALF-LENGTH portrait of a lady dressed in the style of the Fifteenth Century is shown. She wears a white head-dress, a thin piece of veiling covering her chin and neck. Her dress is of black material, trimmed with a fur collar. She carries her gloves in her right hand. On the forefinger of the same hand she wears a ring with a dark stone.

Signed in the upper right-hand corner: "H. H., 1575."

From the Quaniska Collection at Lyons.

No. 104

1500
HANS HOLBEIN (the Elder)

THE FOOL *X 2000*

Panel, 13¾ inches long by 17¼ inches high.

(De Luxe Catalogue, No. 52)

THE bust of a man is shown wearing a cap with long ears and two little horns coming from the top of the cap. He wears a leather jacket laced on the shoulders, and in his hands is a mug, from which he has been drinking. He also holds a knife and a prong.

From the Collection of Julius Boekler, Munich.

No. 105

JOOST VAN CRAESBECKE

1970
PORTRAIT OF A MAN

Panel, oval, 8¾ inches long by 10⅞ inches high. *524*

(De Luxe Catalogue, No. 16)

THIS picture represents a man dressed in a dark coat or cassock, with white neckcloth and cuffs. He is full-faced, with a mustache and slight imperial; and curly brown hair falls over his neck and shoulders. His left arm rests upon a table.

Purchased from Messrs. Durand-Ruel, Paris.

No. 106

1352
JOOST VAN CRAESBECKE

THE ALCHEMIST

Panel, 19¼ inches long by 25½ inches high. *710*

(De Luxe Catalogue, No. 15)

A DOCTOR'S office is displayed opening into a portico. On the table is an open book standing against the wall, beside which is a skull, suggesting the occupant's profession. On the wall four pictures are hung. The doctor is clad in a bright red gown, and holds in his hand a carafe containing some liquid, through which he is looking as he holds it to the light. A little boy stands by his mother, intently gazing at the wise man.

Purchased from J. & A. Leroy, Brussels.

No. 107

JAN VAN GOYEN

ON THE RIVER

Panel, 15½ inches diameter, circle.

(De Luxe Catalogue, No. 29)

1572

A QUIET stream running through a landscape and crossed by a rustic bridge is here shown. To the right is an old cottage with a colossal tree standing beside it. A man is fishing near by, and a woman stands watching him. A short distance away two men in a boat are making preparation to cast their net, and still others are rowing in the distance. Cut off at the corners so as to fit a round frame.

Signed on the bridge abutment: "V. G., 1653."

No. 108

JAN VAN GOYEN

LANDSCAPE BY THE RIVER

808

Panel, 17 inches long by 12 inches high.

(De Luxe Catalogue, No. 31)

A SMALL bridge spans a part of the stream which runs under it towards a house on the right. Trees overhang the bridge, and a barn or storehouse stands at the end of it. A small boat with two men in it is lying against the bank. In the distance to the left is another house partly hidden by the trees, and there are two boats in the river with some men standing on the bank beside them.

Signed on the right-hand side of the bridge: "V. G., 1638."

No. 109

JAN VAN GOYEN

Dutch School. 1596-1556.

LANDSCAPE BY A RIVER

Panel: 17 inches long by 11¾ inches high.

(De Luxe Catalogue, No. 120)

THE local colors of the landscape are transposed into a tonality of browns and silvery grays. The view is across the water to a bank that stretches back diagonally from the right. Here it is enforced by vertical piles, and interrupted by the entrance to a canal. On the flat bridge which spans it a man leans on a stick, watching another as he sits fishing. Back on the right appears a rick-roof. To the left rises a clump of trees, succeeded by a house with a high gable. Then, between two masses of greenery, appears another rick-roof. The vista terminates in a point of land on which three figures stand. A sailboat lies near and another is visible in the distance. A punt with two fishermen in it is moored by a pole in front of the gabled house. The sky vibrates with grayish cream, warm over the horizon and dappled toward the zenith with drab-gray clouds.

No. 110

JAN VAN GOYEN

VILLAGE ON THE RIVER

Panel, 28 inches long by 18 inches high.

(De Luxe Catalogue, No. 30)

THE river fills the entire foreground of the picture. To the left in the foreground are two boats, one of which, evidently a ferry-boat, is laden with people and a pair of horses with a waogn. Two rowboats are in the stream. Four cows are on the bank to the left, and a milkmaid sits beside one of them. On the other bank of the stream is the village, with a church, the spire of which rises above the trees and the houses. To the left in the background are boats proceeding down the river.

Signed on the bank of river to the right of centre : "J. V. G."

No. 111

HANS MEMLING

1570
VIRGIN AND CHILD ENTHRONED

Panel, 14 $\frac{3}{4}$ inches long by 17 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 59)

THE Virgin rests on a seat at the right-hand side of the picture. She wears a red dress, and over her shoulders is a blue cloak. Her hair is of a reddish color. St. John, wearing a red cloak, is to her left, with the book, the cross, and the lamb. Landscape with a city in the distance.

From the Collection of Rajicevitch, Beyamo, near Milan.

No. 112

CORNELIS DUSART

PEASANTS MERRYMAKING

Canvas, 16 inches long by 17 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 23)

THERE is a merrymaking in a large room filled with merrymakers. The fiddler is standing in an elevated position a little to the left of the centre, and a man playing a bass viol is standing beside him. A man and a woman are dancing in the middle of the floor, a dog in front of them and a number of people in the rear. In the front and to the left is a man sitting on a bench, and between him and the large stained-glass window stands an older man with a tall hat on his head. Below the window sit an amorous pair, the woman with a glass in her hand. The heavy wooden beams support the roof.

Signed in the lower right-hand corner: "D., 1524."

From the Collection of M. de Potemkins; also sale of Valentone Roussel, Brussels, 1899.

No. 113

PHILIPS WOUWERMAN

THE WATERING PLACE

Panel, 20½ inches long by 15¾ inches high.

(De Luxe Catalogue, No. 108)

THE foreground of this production presents a number of horses, conspicuous among which is one of light roan color, which is being led into a river by a man mounted on another horse, which is drinking. To the right, one of the horses has slipped sideways, and his mount is being thrown into the water; and still another, carrying a rider wearing a red cap, jumps out of the way, as also does a man bathing. To the left a man and a boy are astride of the same horse, and another horse is shown rearing, which gives life to the scene. Several mountains, a castle, trees, and an arched bridge adorn the landscape. Described in "Smith's Catalogue," vol. i., page 268, No. 240.

Signed in lower left-hand corner: PHLS. (in monogram) W."

*From the Collection of Holderness, 1802; Collection of Earl of Breadalbane;
from the Collection of the Imperial and Royal Chancellor, G. Preyer, of
Vienna.*

No. 114

REMBRANDT VAN RIJN

5-1401
PORTRAIT OF A RABBI

Panel, 20 inches long by 24 inches high.

(De Luxe Catalogue, No. 82)

2
5-ow

THE Rabbi's face is turned a little to the left. His eyes are bluish gray, and the eyelids show the pinkish tint of old age. His nose is prominent, and his lips compressed. A heavy, full gray beard surrounds his face, and he also wears a mustache. A turban of black velvet, ornamented in front with a brooch, adorns his head, and around his neck a medallion is suspended. A dark cloak, trimmed with brown fur, hangs from his shoulders. His breast, which is partly covered with a crimson vest, ornamented with gold braid set with jewels, is also adorned with a fine linen tunic. His complexion is florid and shows perfect health. This picture is from the collection of Prince Demidoff, and was purchased by him at sale of Sir Philip Miles, Leigh Court, 1884, in whose possession it was for many years. Mentioned in "Catalogue Historique et Descriptif des Tableaux de Rembrandt," by Eugène Dutuit, page 47.

REMBRANDT VAN RIJN

PORTRAIT OF JORIS DE COULERY

991700
Canvas on panel, 33¼ inches long by 40½ inches high.

(De Luxe Catalogue, No. 84)

3
 4 over

THIS picture presents a captain in the Dutch navy at two-thirds length, with florid face surrounded by bushy dark hair. His eyes are brown, and he wears a dark mustache turned up at the ends, and an imperial. His coat is yellowish brown, and around his neck is a metal collar and shoulder-plate. His sword-belt is over his right shoulder, passing diagonally across his breast. In his right hand he carries an arquebuse, while his left rests upon his hip. It is spoken of by C. Vosmaer, of the Hague, in his book entitled, "Rembrandt, His Life and His Works," page 427, as follows: "Dr. A. Bredius, director of the Mauritshuis—the museum of old art at The Hague—found a will signed by Joris de Coulerly, dated 1640, in which this picture is willed to his son." It belonged to the Chevaliers Quarles van Ufford, of The Hague, for over a century, who received it into their halls through the marriage of an old and noble family of Dordrecht, who were heirs of the De Coulerly family. For charitable purposes it was exhibited in 1867 in Amsterdam; at Arti et Amicitia, in 1881; at The Hague, with the collection of H. H. MM., the King and Queen of Holland, in their palace; and in 1882 in the exposition Neerlandaise de Beaux Arts Organisée au bénéfice de la Société Neerlandaise de Bienfaisance de Bruxelles.

Signed on the right-hand side: "RT. VAN RYN, 1632."

REMBRANDT VAN RIJN

PHILEMON AND BAUCIS

Panel, 27¼ inches long by 24¼ inches high.

(De Luxe Catalogue, No. 81)

THIS subject was doubtless taken from the works of Dryden by the master; but Dryden, no doubt, had access to Ovid, where the suggestion was first found. The story of the picture is that Jupiter and Mercury were one day wandering through Phrygia, asking for shelter among the natives, but, as foreign intruders, they received very little attention. Only a poor old couple, Philemon and his wife Baucis, hospitably invited them into their humble dwelling, where they served the finest fruit they could find and their only goose—which they had fattened with so much care—with great promptitude. During the repast the gods made themselves known to their hosts, and asked them what reward they wished for their excellent reception. The old couple knelt down and begged that they both should die at the same time. Their wish was granted, and Baucis was metamorphosed into a linden and Philemon into an oak. Posterity has preserved their names coupled together as the symbol of matrimonial affection. In treating the subject, Rembrandt has presented the scene almost entirely in clare-obscuré. A single light brightens the interior of the peasant's cottage, the head of Mercury being in the dark and forming a vivid contrast. On the left a fire is burning on the hearth in the background. Jupiter's face is brilliantly illuminated; the light also falls on his dazzling dress. Mentioned by Dr. Bode in his catalogue of certified genuine pictures by Rembrandt. Also in "Smith's Catalogue," vol. vii., No. 194. Mezzotinted by Thomas Watson, London, 1772. E. Michel's "Rembrandt," vol. ii., pages 129 and 248.

Signed in the lower left-hand corner: "REMBRANDT F., 1658."

No. 117

REMBRANDT VAN RIJN

RESURRECTION OF ST. LAZARUS

Panel, $14\frac{3}{4}$ inches long by $17\frac{1}{4}$ inches high.

(De Luxe Catalogue, No. 83)

THE saint is represented as rising from his sepulchre. The priests and attendants grouped about him seem to manifest great surprise at the sight. A young girl is kneeling in the foreground, while in the background the heads of five figures are shown in a group. The artist has thrown a bright light from the left of the picture, which strikes full upon the saint, and the reflection from it is apparent on several of the surrounding figures. The wall is hung with a hat, sword, a quiver with arrows, and a bow. Engraved by Klauber. Described in E. Dutuit's "L'Oeuvre Complete de Rembrandt," page 18. Described in E. Michel's "Rembrandt," vol. i., page 199; vol. ii., page 239. Described in Dr. Bode's "The Complete Works of Rembrandt," vol. i., No. 45.

From the Collections of David Grenier, Middleburg, 1712; M. Lebrun, Paris, 1811; M. Winckles, Leipzig; M. Duval, Geneva. Sold in London, in 1846; Comte de Morny, Paris, 1852.

No. 118

FERDINAND BOL

912N
PORTRAIT OF A MAN
15W

Canvas, 28½ inches long by 34½ inches high.

(De Luxe Catalogue, No. 2)

THE picture is half length, representing a man sitting upon a table with his hands one over the other. He wears a velvet hat, and a velvet cloak trimmed with fur thrown over his shoulders. He has a mustache and imperial. The picture has often been taken for a Rembrandt, but the owner is very sure it is a Bol.

No. 119

FRANS HALS

137000 **PORTRAIT OF A WOMAN** *108000*

Canvas, 35½ inches long by 45 inches high.

(De Luxe Catalogue, No. 35)

AN OLD lady in a black silk dress with embroidered waist is shown sitting in a high-backed chair. She wears a stiff white ruff (which was common to the period in which the artist lived and flourished), and also the conventional cap. In her left hand she holds a book. The hand shows signs of rheumatism, which was very prevalent among the Hollanders in ancient times. The back of the chair is ornamented at each corner with lions' heads. Just above the corner of the chair, to the left, is the inscription:

“ÆTAT SVAE 56

ANº 1535”

Exhibited at the Exhibition of Old Masters, Royal Academy, 1885, under the title “A Dutch Frau.”

Collection of D. P. Sellar, Esq., Princess Gate, London.

Purchased from Charles Shiff, Paris, 1893.

No. 120

FRANS HALS

THE SINGERS

Canvas, 25 inches long by 28 inches high.

(De Luxe Catalogue, No. 36)

THE head and shoulders of a boy and half length of a girl are shown in the picture. The children are singing, the boy looking up and smiling and the girl looking down at the music which the boy holds in his two hands and which she supports with her left hand. Her right hand is placed gently upon his shoulder. A brown jug hangs on the wall at the upper left-hand corner.

Signed to the left of the centre on wall: "F. H."

From the sale of Coupry-Dupri, Paris, 1811. From the Collection of S. A. S. Monseigneur le Duc d'Arenberg.

16 100
No. 121

FRANS HALS

THE VIOLIN PLAYER

Panel, diamond-shape, 7½ inches each side.

(De Luxe Catalogue, No. 37)

1 2500
A LITTLE boy, wearing a fur cap, is playing a violin. He has a black jacket, under which is a red waistcoat and a white frilled shirt. His face is turned upwards, and his eyes, cast to the left, look in the same direction. He is singing, and his face betokens with great power the feeling which is thrown into his actions.

Signed on the left in monogram : "F. H."

16100
No. 122

FRANS HALS

THE SINGING GIRL

Panel, diamond-shape, $7\frac{1}{2}$ inches each side.

(De Luxe Catalogue, No. 33)

12500
A YOUNG girl with high forehead and black hair, ornamented with a narrow ribbon, is holding a book in her left hand, while her right is upraised as though keeping time. She is singing, and intently watching the pages of her book. A yellow dress is seen at the shoulders, also a part of a green bodice which she wears over a white frilled chemisette.

Signed to the right in monogram: "F. H."

No. 123

MEINDERT HOBBEEMA

THE OLD MILL

Panel, 29 inches long by 21 $\frac{3}{4}$ inches high.

(De Luxe Catalogue, No. 46)

AN OLD mill is in the foreground to the left beside a running stream, and a woman is seen in front of it. On the right are two men extending their hands to each other. One is dressed in red and the other in dark colors. They are surrounded by a group of large trees. In the background is a house, and a woman looks out from the doorway. The lower part of the Dutch door is closed. There is also a man walking beside the stream which divides the foreground from the house. The light color so familiar in Hobbema's works illumines the background.

Signed in the lower right-hand corner: "HOBBEEMA."

2

No. 124

MEINDERT HOBBEWA

48000 A VIEW IN WESTPHALIA 60000

Panel, 34 inches long by 24 inches high.

(De Luxe Catalogue, No. 43)

THIS picture is described in "Smith's Catalogue Raisonné," Part vi, No. 18, as "A view in Westphalia, representing a richly wooded country, distinguished in its composition. On the right are the ruins of a house, beyond which is a large clump of trees, surrounded in part by a stream of water, which is crossed by a rustic bridge. A little way off stands a cottage among trees, and still further to the right is seen a spire in the adjacent hamlet. The opposite side is rendered picturesque by a little lake fringed with weeds and foliage. The figures which animate the scene consist of a man angling, another crossing the bridge, and a man and woman in conversation. Exhibited at the Royal Academy, London, 1876.

Collection of William Wells, Esq., Redreaf."

Collection of Holm Wood, Esq., Peterborough.

Purchased from Charles Sedelmeyer.

No. 125

MEINDERT HOBBEEMA

THE MILL

Canvas, 47½ inches long by 36 inches high.

(De Luxe Catalogue, No. 44)

AN OLD mill stands in the centre of the picture, the sun shining on it brightly. One large tree is at the right and three other trees at the left. The mill is reflected in a stream which flows in front of it. A woman and a little child and a man are in the foreground. It is said that the sky in this picture is not quite finished, and that it was the last work of the master. The rest of the picture is painted with the utmost care and is evidently one of his best works. "This picture belonged to an old family, and hung in the same place since it was relined in 1830 or earlier. Its frame was falling to pieces and the painting was becoming so black with age and dirt that the subject could scarcely be deciphered. Durand-Ruel purchased the picture and had it cleaned, when its great beauty was discovered."

Signed in the lower right-hand corner: "M. HOBBEEMA."

No. 126

MEINDERT HOBBEEMA

THE FORD

Canvas, 52 inches long by 39 inches high.

(De Luxe Catalogue, No. 45)

1890 D

X
2500

THIS picture represents an old mill on the left, located on a stream of water. In the back centre is a house, and in front two large trees and several small ones, with a group of smaller trees on the right. A man in a red jacket with a package on his back is sitting on a log. In the foreground is a shepherd talking to a woman. They are driving some sheep and a cow to the stream. A dog is swimming across the water. In the left background is a man with a flock of sheep, also a group of trees. The two large figures in the foreground are by A. Van de Velde. Exhibited at the Royal Academy, Exhibition of Old Masters, 1890.

Formerly in the possession of Mrs. Whatman Finters, Maidstone.

Purchased from Messrs. Thomas Agnew & Sons, London.

No. 127

700
ATTRIBUTED TO M. HOBBEA

THREATENED STORM IN SUMMER

Panel, 43 inches long by 30 inches high.

(De Luxe Catalogue, No. 47)

X 200
A SUMMER afternoon, with gathering clouds, is here represented. In the foreground a man and woman are shown. The former is driving a cow along the road; the latter is accompanied by a dog. Beyond is a woman, and cattle; to the right a man, woman, and child are hastening along the road; and to the left is a cottage, in the door of which stands a woman. A pond is in front of the house. The animals and figures are by Nicholas Berghem. The picture was once in the possession of the Empress Catherine, who presented it to Prince Vorong.

Signed in lower right-hand corner: "M. HOBBEA"

No. 128

ATTRIBUTED TO M. HOBBEEMA

THE ROAD TO THE COTTAGE

1150
Panel, 33 inches long by 24 inches high.

(De Luxe Catalogue, No. 48)

A ROUGH road winds its way to the cottage, which is discernible on the left, though partly hidden by foliage. A large clump of trees is also shown beside the road. Two men are standing under them, and another man is seen beyond. To the right are two men some distance apart.

Signed on log in lower right-hand corner: "HOBBEEMA."

No. 129

JACOB VAN RUISDAEL

LANDSCAPE

2100
Canvas, 43 inches long by 32 inches high.

(De Luxe Catalogue, No. 88)

A RIVER runs between two hills, one in the foreground and the other in the centre of the picture. Beyond to the right the hills are seen rolling to the horizon. On the right-hand side of the picture is a woman driving a laden mule, while behind her follows a small dog. To the left is seen the river with sailboats, and on the farther bank the roof of a church and spire are seen above the trees.

Signed in the lower right-hand corner: "J. RUISDAEL."

No. 130

ANTHONIE WATERLOO

IN THE FOREST

Canvas, 39½ inches long by 28 inches high.

(De Luxe Catalogue, No. 106)

A GROVE of trees, with massive trunks and dense foliage, which tell of their age, impresses the casual beholder. Looking beyond, one can see the adjacent fields, bathed in the soft light of a summer day, which present a beautiful perspective. In the foreground is a pool of water, upon the edge of which a number of cows have come to drink. The man in charge of the animals stands by and is talking with a woman mounted on a mule. In the upper left-hand corner a little of the sky is visible. The animals were painted by Weenix.

Signed in the lower right-hand corner: "A. W."

From the Gallery of Prince Galitzin.

No. 131

PETER DE HOOCH

4000
THE SOCIAL GLASS

Panel, 18 $\frac{1}{4}$ inches long by 20 $\frac{1}{2}$ inches high. 7500

(De Luxe Catalogue, No. 49)

A TABLE is shown in the centre of a modestly furnished room, and at it a man is sitting holding a glass from which he has been drinking. He wears a broad-brimmed hat, and has flowing locks which fall upon his shoulders. A woman stands opposite, her left hand grasping the handle of a beer pitcher, while her right is extended toward an empty glass in the man's hand. The man, with his left hand outstretched, seems to be asking permission to help himself. On the table lies a handsome Turkish rug, the folds of which fall over the side. On the right of the room is a red-covered chair, and on the left a window draped with a pink curtain. The open courtyard can be seen in the rear of the house, and further on is a building, through which is a passage into the open landscape beyond.

No. 132

PETER DE HOOCH

AN INTERIOR

Canvas, 25 inches long by 28 inches high.

(De Luxe Catalogue, No. 51)

THE light coming through a window on the left falls on a woman sitting in a chair holding a pair of tongs in her right hand, with which she is reaching towards the fire. In her lap she holds a basket of pears, which she is peeling and placing in a dish at her side. A little child stands beside her reaching into the basket for one of the pears. It is holding one in its right hand. To the left a woman with a red dress is at a cupboard. There is a fire on the hearth on the right-hand side of the picture. A plate of bread and a blue jug are on the table to the left.

Signed at the bottom of window : "P. D. HOOCH."

No. 133

PETER DE HOOCH

THE MUSIC PARTY

7400
Canvas, 41½ inches long by 35½ inches high. 10000

(De Luxe Catalogue, No. 50)

IN THE foreground, a woman is shown attired in a blue satin dress, which is handsomely trimmed with gold lace. She stands beside a violoncello, the neck of which she grasps with the left hand, while in her right she holds a bow, and seems ready to commence playing. Another woman, holding a music book in her left hand, sits by an open casement, with her right elbow supported by the window sill. The position of her hand would indicate that she had been resting it against her head. A man stands behind her and is intently looking at her music. To the right of the musician another man is tuning a lute. A dog stands in front of him. To the extreme right, through an open doorway, a courtyard can be seen, in which there are three persons, and which is surrounded by buildings. A bright light gleams through the window from the left, and is reflected with beautiful effect on the two women.

From the Schall Collection at Baden.

No. 134

GERARD TER BORCH

19352
THE GLASS OF LEMONADE 5600

Canvas, 24½ inches long by 29 inches high.

(De Luxe Catalogue, No. 99)

THIS production is simple in its arrangement, and interesting in its conception. A lady dressed in a yellow satin gown is the principal figure. She holds a glass of lemonade in her hand, and presents an air of expectancy. She wears a loose jacket trimmed with swan's-down, an ordinary dress, and a black covering for her head. A man with long, flowing red hair sits opposite her, stirring the lemonade with a knife. The other prominent figure is a woman, who rests her hand on the shoulder of the younger woman. To the right is a table, upon which is a dark water-bottle and a dish. 2

Purchased from Messrs. Durand-Ruel, Paris, 1892.

No. 135

JAN BOTH

SUNSET

Canvas, 21½ inches long by 26½ inches high.

(De Luxe Catalogue, No. 3)

THE sun has just descended behind the high hills in the distance. Its light is reflected, not only on the horizon, but over the entire landscape. A train of pack-mules in charge of two drivers—painted by Andries Both—are winding their way along a rocky road. Large trees are on the right of the picture, while to the left the landscape stretches out in the distance.

Signed in the lower right-hand corner: "J. BOTH."

From the Armengaud Collection.

No. 136

AGNOLO BRONZINO

PORTRAIT OF A LADY

Panel, 26½ inches long by 35¼ inches high.

(De Luxe Catalogue, No. 11)

THE lady wears a dark, low-cut crimson gown, with lace filled in across the neck and shoulders. The dress has dark sleeves. She is sitting at a table covered with a red cloth. An open book is before her.

No. 137

JAN STEEN

6100 *THE FALSE PLAYERS* 7500

Panel, 19¾ inches long by 14¼ inches high.

(De Luxe Catalogue, No. 93)

THIS picture is called "Card Players" in "Smith's Catalogue Raisonné," Supplement, page 503, No. 77, and is described as follows: "A company consisting of three women and a like number of men are assembled in a room. One of the former is seated at a table with cards in her hand, and on the left is a sharper, who is eyeing the cards of his adversary in a looking-glass held by a woman over the head of the dupe, and the latter is too intent on the game to observe it. Behind the former lady a young man sits smoking a pipe, and a jolly woman stands behind him. Painted in the artist's finished manner."

Collection N. Baille, Esq., 1831 · Collection Charles Brind, Esq., and from the Odier Collection, Paris.

No. 138

JAN STEEN

16500
THE SIESTA 15000

Canvas, 30½ inches long by 23 inches high.

(De Luxe Catalogue, No. 91)

THIS picture is described in "Smith's Catalogue Raisonné" as follows: "A man and a woman seated at a table in front of a house with a vine growing against it. The former is occupied reading, and the latter is reclining her head on the table, asleep. A servant stands beside her, and a dog is seen under the table." Dr. Waagen, in his "Art Treasures in Great Britain," Vol. N., page 391, gives the following description: "A man and his wife seated in a bower of vines before a house; they have dined, and the dessert is on the table. While the woman is nodding, the man has taken a book, and a maid is about to clear the table. The background is a landscape. The liveliness and characteristic point of the representation, the transparency of coloring, and equable and careful execution, place this among the choicest works of the master."

Collection of M. Smith Van Alpen, Rotterdam, 1810; Collection Everett, 1688, and Royal Academy, 1886.

No. 139

JAN STEEN

*CHRIST DRIVING THE TRADERS FROM
THE TEMPLE*

Canvas, 43 inches long by 31 inches high.

(De Luxe Catalogue, No. 93)

THIS picture contains many striking figures which illustrate the great originality of the artist, as well as his keen appreciation of human nature. Christ is the central object, and has just overthrown a table at which an old Israelite has been sitting with his desk and parchment, husbanding a strong box that contains his wealth. He is represented as thrown on his back on the floor beside his chest of money, while his little daughter tries to save the desk from a like fate. All around is confusion. The money-lenders are gathering up their coin in great haste; a woman hurries her eggs into a basket; a man climbs a ladder to get down his cage of birds; and a woman, with a pig under her arm and a jug in her hand, watches her opportunity to get out of the way. A rough-looking fellow carries a basket on his shoulder with one hand; with the other he holds a dead goose, and is ready to make his escape. One of the peculiarities of the picture is the manner in which Christ is portrayed—so different from the Italian school. The latter uniformly pictures him as of mild character, while the Dutch depict him as a master and severe ruler.

*Signed on the parchment lying on the floor beside the money-box: "J. STEEN,
1675."*

*Collection of M. Malfait de Lille; Duchesse de Berry, Paris; Lemaitre,
Paris, and G. Rotham, Paris.*

No. 140

JAN STEEN

BOORS MERRYMAKING

Canvas, 70 inches long by 44 inches high.

(De Luxe Catalogue, No. 94)

“SMITH’s Catalogue Raisonné,” A, Part ix., page 496, No. 59, mentions this picture as follows: “A Village Fête.” “This capital picture shows a rendezvous of about thirty villagers assembled in front of a small rustic ale-house in the vicinity of a Dutch town; the artist, nothing loath on such occasions, has introduced himself, with his wife and child, on the right of the foreground; the former, a jovial, good-humored man, is seated on the ground, evidently joking with an old man of whom he is buying some shrimps; his wife, dressed in a crimson gown, sits on his left with a fine chubby boy at her breast, and behind them is their eldest son, quite delighted with his hat full of cherries. Between these are several couples dancing in a ring to the music of a hurdy-gurdy and a fiddler, the former played by a droll old fellow and the latter by a youth. The view here is bounded by a house, in front of which are several peasants enjoying their pipes and pot. Over near a large tree in the centre may be noticed a well-dressed man shaking hands with a young woman. He is accompanied by an elderly woman and a portly gentleman, and the latter is raising

his hat to salute him. In addition to these may be mentioned a gentleman on a gray horse in conversation with a lady on foot, accompanied by a child and a youth. Other groups are distributed in sections over the scene, extending to the entrance gate of the town. The effect is that of a fine evening." This picture was painted in the zenith of the master's talents, and abounds with that variety of characteristic humor which yields so much entertainment to the curious observer. Imported by Mr. Chaplin, who bought it in 1836 of a gentleman near Leyden, in whose family it had remained from the time it was painted. Bought by Mr. Arteria for Edmund Higginson, Esq., of Salt Marsh Castle.

Signed in the lower centre : "J. STEEN."

No. 141

ANTON VAN DYCK

WOLFGANG, DUKE OF NIEUBOURG

Canvas, 53½ inches long by 86 inches high.

(De Luxe Catalogue, No. 24)

THE subject of the picture is portrayed as a tall man dressed in the style of a Spanish grandee. The close political connections between Spain and the Netherlands at that period doubtless influenced the dress of the Dutch. He stands with the thumb of his right hand thrust through a part of the drapery of his doublet and the thumb of his left through the guard of his sword. He is dressed entirely in black and has a closely cut beard. He wears broad cuffs and a large white collar. Behind him to the left is a marble column and to the right some red drapery. A large dog, a Great Dane, brindle and white, is to the left. They both stand on a red carpet. Mentioned in "Smith's Catalogue Raisonné," Part iii., page 18, No. 51. "A full length portrait of Wolfgang, Duke of Nieubourg. He is dressed in black. The right hand holds a ribbon, which is suspended around the neck; a large dog is standing by his side. . . . Done in lithography by Piloti." The picture here described in "Smith's Catalogue" is in the Munich Gallery, and differs somewhat from the picture in this collection in being not quite so large.

No. 142

PETER PAUL RUBENS

Flemish School, 1577-1640.

TWO APOSTLES

Panel, 25½ inches high by 20 inches wide.

(De Luxe Catalogue, No. 110)

THE two male heads, one facing us on the right of the composition, is bowed a little forward, slightly inclined to the left, and covered with short bushy dark hair. The eyebrows, a trifle gray, are drawn down toward the thick nose, as the eyes glance to the right with a pleasant scrutiny. The ruddy brown cheeks are puffed above the luxuriant black beard which grows high up over the face and covers the upper lip. Facing this head on the left is the other one, seen in profile, except that a little of the farther eye is visible. The hair, sparsely scattered over the rosy pink skull, is white, but is grayer behind the ears, where it is carefully brushed forward. The eyes are slightly raised, the nose is long with thin arched nostrils, and the mouth drawn as if no teeth supported the lips. A deeply sunken wrinkle curves at the corner of the mouth and another, parallel to it, indents the jaw. The latter, like the chin, is hung with loose flesh. The man's hands are clasped beneath the chin, and his bust clad in a slate-black habit.

Purchased from Charles Sedelmyer, Paris, 1890.

No. 143

PETER PAUL RUBENS

Flemish School, 1577-1640.

IXION AND HERA

Canvas, 98 inches long by 65 inches high.

(De Luxe Catalogue, No. 87)

IXION and the phantom of Hera are seated on clouds at the right of the picture, while the goddess herself stands nude in the front with a peacock (the symbol of majesty) at her feet. Her back is toward the deluded king, and her manner expresses the pleasure she feels at the deception. Behind her a winged female with a fox's skin over her shoulder is raising the drapery to reveal the pair. Zeus, seated on Mount Olympus, is seen on the opposite side in the background, surrounded by light, while Amor with his flaming torch is hastening toward him. Ixion was pitied by Zeus, but proved treacherous. He had a meeting planned with the wife of Zeus, but instead of Hera came a cloud similar to her, and deceived Ixion. This moment is represented by the picture. See "Smith's Catalogue Raisonné," No. 846, page 249. The picture was also described in Wauter's "La Peinture Flamande," and is known as the best picture of all Rubens' mythological subjects. The picture was till 1722 in the collection of Van de Amory, afterwards in that of Sir George Page, and also of Welborne Ellis Agar, Esq. Since 1806 it has been the principal piece of the Earl of Grosvenor's (Duke of Westminster's) collection, for whom it was bought by Stephen Bourgeois, and from whom it was in turn purchased by Mr. Yerkes.

FOURTH EVENING'S SALE

FRIDAY, APRIL 8TH, 1910

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

NEW YORK

BEGINNING AT 8.15 O'CLOCK

No. 144

JAN VAN MABUSE
MADONNA AND CHILD

Panel, 7½ inches long by 9¾ inches high.

(De Luxe Catalogue, No. 58)

25
THIS is a bust of the Madonna with the Christchild in her arms. She has reddish blonde hair, which falls over her shoulders. Over her head is a lace covering. A blue cloak thrown open at the neck envelops her form, and the one arm shown discloses a red sleeve.

No. 145

BERNARDINO DI BETTI
(Pinturricchio—Little Painter)

87
PORTRAIT OF CÆSAR BORGLA

Panel, 8½ inches long by 11¼ inches high.

(De Luxe Catalogue, No. 76)

It is a portrait painted in half size, showing the bust of a man with long waving locks drooping on his shoulders. His jacket is of red stuff bound with black at the top, and above a white undergarment tied with a small cord. A fur cape rests upon his shoulders. On his head is a black hat turned up at the edge, with a white feather in it. Through the window is seen a landscape in the distance.

Signed in the upper right-hand corner: "ÆTATI^s SVÆ XXXII."

From the Collection of Baron Lazzaroni, in Rome.

No. 146

SCHOOL OF BRUSSELS

VIRGIN AND CHILD

Panel, 10½ inches long by 12½ inches high.

(De Luxe Catalogue, No. 12)

THE Virgin holds the child in her hands, while he is playing with a little bird. A red mantle is thrown partly over her head and shoulders, and she wears a black velvet dress trimmed with fur. In front of her on a table is an illuminated book and a bunch of grapes. To the left is a window, the glass of which is composed of disks set in metal frames. On the window-sill is a glass filled with flowers.

No. 147

AELBERT CUYP

LANDSCAPE WITH MAN ON DAPPLED
HORSE

Panel, 15½ inches long by 11¼ inches high.

(De Luxe Catalogue, No. 17)

THE picture shows two men on horseback—one in the foreground wearing a red coat sitting on a gray horse, and another in the background on a bay horse. He wears a dark coat. A man and two dogs stand to the left. Mentioned in "Smith's Catalogue," Part v., page 334, No. 174, as follows: "A gentleman in a scarlet jacket, mounted on a spotted gray horse, at the head of which stands a gentleman in brown dress with two dogs by his side. A third gentleman is seen on the left on a bay steed galloping from a wood. Now in the collection of Mr. Gates."

Signed in the lower right-hand corner: "A. C."

No. 148

UNKNOWN

8300
LANDSCAPE

Canvas, 26¾ inches long by 19½ inches high. *250*

(De Luxe Catalogue, No. 100)

A LANDSCAPE is shown with a brown and white cow lying down in the foreground, while another stands behind. To the right are two pigs and some chickens. A woman is also seen milking a black cow. In the background is a wooden shed, and behind it a brick building with a tower. Trees are to the left.

No. 149

1200
JAN WYNANTS

LANDSCAPE *100*

Panel, 13½ inches long by 10 inches high.

(De Luxe Catalogue, No. 109)

TO THE right are sandbanks which rise from the edge of the river. In the foreground are two men and a woman. One of the former carries a gun across his shoulder. Two men are fishing from the bank in the centre of the picture.

Signed in the lower right-hand corner: "J. WYNANTS."

No. 150

JAN DAVIDSZ DE HEEM

Dutch School, 1606-1684

STILL LIFE

Panel, 15 $\frac{1}{4}$ inches long by 11 inches high.

(De Luxe Catalogue, No. 116)

ON A table covered with a rose-brown silk cloth, rests a dish of fruit. In the centre is an orange, over which is piled a bunch of grapes. To the left appear a lemon and a blue plum in shadow, and on the right a lemon that has been peeled, the rind hanging from it in a loop, the other end of which lies on the table. Within its are gleams a very red cherry, while at the back of the fruit on the right is a tumbler half filled with amber liquor. A tortoise-shell butterfly has settled on the grapes, and a lady-bird upon the lemon.

No. 151

NICOLAAS (CLAAS) P. BERCHEM

Dutch School, 1620-1683

CROSSING THE CREEK

Panel, 21 1/2 inches long by 17 1/4 inches high.

(De Luxe Catalogue, No. 117)

200

IN THE foreground slabs of olive brown rock border the shallow water of a ford. A girl with ruddy legs is wading in it, stooping forward as she holds up her blue skirt. The rest of her costume consists of a red bodice, full white sleeves and a yellow kerchief. From behind her appears the head and neck of a black cow with white nozzle, while a dun follows her, showing a white patch on her nose and over her right eye as she turns her head to the front. Above her back appears the head and back of a white horse, on which a shepherd boy, girt with a sheepskin, sits playing a fife. Over on the left, a little in front of the girl, stands a dog with his back to us, turning his head to look at a black goat that is standing on a stony bank at the extreme left. The group is seen against a dark background of rock, studded at the top with a few round bushes, which show against the rosy yellow cream of a sky that passes into olive drab above.

mf
100

No. 152

PAULUS POTTER

Dutch School, 1625-1654

THE RED BULL

Panel, 10½ inches long by 5½ inches high.

(De Luxe Catalogue, No. 77)

A YOUNG bull, standing a little obliquely from the front, with head turned aside, is the central figure. In the distance, and a little to the right, is a village, the church spire of which is the most prominent object. On the back of the panel is a writing in black, which is almost obliterated, but so much of it as can be distinguished, after translation, conveys the idea that this picture is the model of a bull which was painted for the Prince of Orange by P. Potter, 1648.

Signed in the lower left-hand corner: "P. POTTER."

From the Hecht Collection, Paris.

200
No. 153

PAULUS POTTER

Dutch School, 1625-1654

GRAY BULL

Panel, 9¼ inches long by 7¼ inches high.

(De Luxe Catalogue, No. 114)

STANDING across the picture, facing right, is a blackish gray bull with a white face, and white markings along the ridge of the neck, the chest, belly and two of the hocks. The sky is filled with slaty-colored vapor, lighter in tone over the dark mass of the beast's stern. Under its body the horizon shows still lighter, and here a church spire is visible among dark olive trees. Buildings also appear on a knoll at the right of the composition. The foreground of deep green grass is interrupted with patches of sand.

No. 154

PAULUS POTTER

Dutch School, 1625-1654

LANDSCAPE WITH CATTLE AND FIGURES

Panel, 16 inches long by 14 inches high.

(De Luxe Catalogue, No. 78)

13500

To THE right are two cows lying down, and in the middle foreground a red cow drinking from a pool of water. Two other cows are on the hill to the left. One stands grazing; the other is lying down. A man and a woman are seated on the grass, and to the left a woman carrying a jug is coming down the hill. A row of five trees to the left on the middle background. This picture is mentioned in "Smith's Catalogue," Part v., page 144, No. 64, as follows: "A Dutch gentleman and his wife enjoying the air of a fine summer evening. The view represents a hilly meadow with a pond in front, at which a red cow is drinking. A row of tall elms adorn the summit of the hill, near which are seated the probable owner of the farm and his wife (these are supposed to represent the artist and his wife). On the right is a cow grazing, and behind them is another cow on the farther side of the pond. A peasant woman bearing a pitcher in her hand is approaching in front. At the bottom of the hill, at the opposite side, are seen two cows lying down together. A gleam of sunshine from a partially overcast sky evinces by the lengthened shadows the decline of day. Formerly in the celebrated collection of M. Lormier. Collection of Earl of Radstock, 1826. Exhibited in the British Gallery, 1821. Now in the possession of Messrs. Woodburn."

7000

Signed in the lower right-hand corner: "PAULUS POTTER F., 1650."

Purchased from Thomas Agnew & Sons, 1901.

No. 155

PAULUS POTTER

Dutch School, 1625-1654

LANDSCAPE AND CATTLE

Panel, 26½ inches long by 19 inches high.

(De Luxe Catalogue, No. 115)

ON THE left of the foreground a woman, whose face is turned toward the spectator, sits milking a cow. The latter, black with white hocks, stands back to the front. Lying to the right is a dun with white face and a scattering of white over the back and left leg. She is the chief spot of illumination. Back of her, in half-shadow, stands a dull red cow. The beasts are grouped in front of a shed, built of drab boarding and thatched with darkly stained straw, which has open double doors, surmounted by a pigeon-box. Over the top of the shed rise the red gables and roofs of a château, distinguished by a tall octagonal tower, roofed with slate. A mass of greenery adjoins the building, extending nearly to the left, where a glimpse appears of distant fields, with rows of wheat sheaves and a shepherd driving his flock. On the right of the foreground are two pigs. The sky at the zenith is a limpid greenish-blue, but half-way down hangs a large cloud, shadowed on its underside a smoky gray. Other whitish clouds cluster over the horizon, while one that is warmly illuminated shows above the roof of the château.

Signed at the lower left: "PAULUS POTTER F."

No. 156

ISACK VAN OSTADE

INTERIOR OF A STABLE

Panel, 23 inches long by 15 $\frac{3}{8}$ inches high.

(De Luxe Catalogue, No. 73)

A LARGE rustic stable, with a fully saddled bay horse as a central figure, is here presented. Near the horse is a rack containing fodder, and a little to the rear is a servant at work with a shovel. In the background, to the left, a peasant's cart is shown against the wall; also a goat on a beam of wood lying on the ground. Around are a number of accessories, including a pitchfork, a tun, a bucket, and a basket, etc.

Signed in lower center: "ISACK VAN OSTADE, 164."

Collection Alb. Levy, London; also, Collection Baron de Beurnonville, Paris.

No. 157

ISACK VAN OSTADE

1350 *THE ITINERANT MUSICIAN* 15W

Panel, 26 inches long by 18 inches high.

(De Luxe Catalogue, No. 74)

IN this picture the artist has presented a number of peasants congregated around the door of their cottage home, waiting for their frugal meal. They are supposed to have returned from a day's work, and noticing a passing musician with a flute, they stop him. He seeks to entertain them with the melody of his instrument, and they seem to listen attentively. In the foreground is a little boy wearing a green coat and a large hat. In front of him is another boy with a pink coat; to the left a man sits upon the ground and a woman stands in the doorway of the cottage. Two chickens are feeding in the vicinity, and a horse is drinking at a water-trough behind the group. In the distance a horse, cart, and several men are shown. A large tree stands in the centre of the picture.

Signed in the lower left-hand corner: "ISACK VAN OSTADE, 1648."

No. 158

ADRIAEN VAN OSTADE

THE OLD TOPER

Panel, $7\frac{1}{4}$ inches long by $8\frac{1}{2}$ inches high.

(De Luxe Catalogue, No. 68)

THE subject is sitting by a rough, wooden table, and presents a mature appearance. His pipe and a pewter jug of liquor, together with a bowl, are beside him. He holds a glass in his left hand, and with his right points to it as though discoursing upon its merits. He wears a soft black hat, and from his general dress one would readily conclude that he belonged to the peasant class.

Signed in the lower left-hand corner: "OSTADE, 1651."

Smith's Catalogue Raisonne, Supplement, page 81, No. 6.

Collection, Goll van Frankenstein; also, collection, Pereire.

No. 159

ADRIAEN VAN OSTADE

X

INTERIOR OF ROOM WITH MEN DRINKING

Panel, 10 inches long by 11½ inches high.

(De Luxe Catalogue, No. 72)

THE picture shows the interior of a room with six figures—three in the foreground to the left and three in the background to the right. Two of the men in the foreground are sitting. One of them is smoking, and the other, who is without a hat, holds up a glass of wine in his left hand; the third leans over a bench or table, and is evidently in conversation with him. Four of the men wear hats. A window is shown in the rear, and a cage with a black bird in it hangs in the middle of the room. A door opens to the left.

Signed in the lower left-hand corner: "A. OSTADE."

No. 160

ADRIAEN VAN OSTADE

DANCING TO MUSIC

Panel, 23½ inches long by 17¼ inches high.

(De Luxe Catalogue, No. 70)

THIS scene exhibits a large grange or barn, in which eleven persons are assembled, two of whom are seated at a table in the centre. One of them, wearing a green jacket and cap, sits with his back to the spectator, and has his arm resting on the back of his chair. The attention of the gathering is directed to two musicians, one of whom is an old man playing a hurdy-gurdy, and the other, a boy, playing a fiddle. On the opposite side of the group a half-tipsy individual is seated, leaning forward to light his pipe. Another man at the table faces to the front and wears a blue jacket; and still another stands with his hat raised in his hand. A dog, a pipe, and a variety of objects are introduced to give picturesque effect.

Signed in lower right-hand corner: "A. VAN OSTADE, 1643."

Collection Peter Loquet, Amsterdam, 1783; Collection Calonne, 1788; Collection Montaleau, 1802; Collection Van der Schrieck-Louvain, 1861; Collection Viardot, 1872; engraved by P. Le Rat; also, by Gilbert, for the Gazette des Beaux Arts; exhibited at the Royal Academy, 1880; Smith's Catalogue, Supplement, No. 57.

No. 161

ADRIAEN VAN OSTADE

DANCING IN THE BARN

Panel, 24 inches long by 25½ inches high.

(De Luxe Catalogue, No. 71)

THE picture here presented is the interior of a large barn, in which is gathered a bevy of merry-making boors. A man and woman are dancing to the music of a bagpipe, which is being played by a musician who occupies an elevated position to the right. In the foreground a man, wearing a blue coat, is holding a jug in his left hand, and offering a glass of beer to a companion, who raises his hat as he accepts it. A woman, partly hidden, stands beside them. She wears a red dress and white cap. A chair is also shown in the foreground, and beside it a little boy, wearing a large hat, is sitting. To the left, and near the wall, are three men, drinking and smoking. In the doorway, through which can be seen the landscape, three figures are shown.

Signed in the lower left-hand corner: "A. OSTADE, 1652."

From the Collection of Prince Demidoff.

No. 162

ADRIAEN VAN OSTADE

10702
THE SKITTLE PLAYERS

Panel, 27½ inches long by 25½ inches high.

(De Luxe Catalogue, No. 69)

40W
ON the outside of a small inn a number of peasants are sitting around a table drinking. In the doorway of the inn stands a woman, with a child in her arms, in conversation with a man with a jug in his hand, who is sitting beside the door. A man with a high soft white hat stands talking to one in a red jacket near the centre of the picture, and to the left a peasant is playing at skittles, while another watches him. In the background are a number of figures seated at a table under a tree by the side of the inn, and in the distance are other figures, a horse and cart beside a large tree, beyond which the church spire rises.

Signed in the lower left-hand corner on bench : "A. V. OSTADE."

No. 163

DAVID TENIERS (the Younger)

THE LESSON ON THE FLUTE

Copper, 8 inches long by 9½ inches high.

(De Luxe Catalogue, No. 96)

A GROUP of three persons—two men and one woman—is here shown. The woman is dressed in a pink bodice, dark petticoat, and light apron, and sits on a rock, holding a flute in her hand, while a man, with his left arm around her shoulder, instructs her in the manner of placing her fingers on the instrument. Sitting at her feet on the ground is a man holding a sort of a bagpipe. His red staff and cap are beside him, and his head is turned toward the pupil. Sheep are grazing in the distance, and farther on the village church rises above the shrubbery.

Signed in the lower right-hand corner: "D. T." in monogram.

No. 164

DAVID TENIERS (the Younger)

THE GUARD-ROOM

2000
Copper, 20½ inches long by 16¼ inches high.

(De Luxe Catalogue, No. 97)

4)w
A YOUNG man with long auburn hair, dressed in gray vest and breeches, blue stockings and yellow shoes, is conspicuous in the foreground. He is leaning toward a drum, which he is in the act of beating with a stick held in his right hand. His smiling face is turned a little to the right. His right stocking and shoulder, as well as his face and white cravat, are vividly illumined. On the right, in front of a large, delicate gray wall, a panoply of steel breastplates, helmets, and gauntlets is shown. To the left is a brown howitzer, mounted on a little chariot. In the background five soldiers are smoking near a vast chimney, and two others, with muskets on their backs, are directing their steps toward an outlet to the left. Doctor Waagen in his "Art Treasures in Great Britain," Vol. N., page 387, describes this work as follows: "Teniers, interior of a guard-house. In the foreground a soldier trying to drum. A good picture, slightly but spiritedly treated in his scale of cool harmony."

Signed in the lower left-hand corner: "D. TENIERS, F., 1643."

Collection of Lord Heytesbury.

No. 165

DAVID TENIERS (the Younger)

Flemish School, 1610-1690

RECKONING THE SCORE

Height, 17 inches; length, 25 inches.

(De Luxe Catalogue, No. 119)

THE scene is an inn-yard, where a table surrounded by guests occupies the centre. From the inn door on the left approaches the tapster, carrying a pipe on a tray. His spare figure is clad in brown with a white cap and apron. Back to him, leaning one hand on the end of the table, stands an old man in a black skull cap, breeches and belted tunic, whose right hand is raised as if he were shaking it, before throwing a dice to the one that lies on the table. At the back of the table a woman in a pale-blue dress with a white guimpe sits holding a tankard as she watches him. To her right stands a man who seems to be a gamekeeper, for a pheasant's feather is stuck in his fur-edged cap and a knife hangs from the belt of his buff tunic. Behind him, sitting on a barrel, smoking, is another man, in dark-blue tunic and drab breeches. Over the top of his rose-colored cap appear the head and shoulders of still another guest. At the rear of the yard on the right, three men are engaged in a game of nine-pins, while a woman in a red jacket watches from the doorway of an outbuilding.

No. 166

DAVID TENIERS (the Younger)

312
TEMPTATION OF ST. ANTHONY

Copper, 30½ inches long by 23½ inches high. 157

(De Luxe Catalogue, No. 98)

THIS picture is described in "Smith's Catalogue Raisonné" Part iii., page 392, No. 500, as follows: "The saint is represented in the interior of a large cave, kneeling at his devotions, from which he appears to be diverted by a hag with horns, who is directing his attention to a pretty female with a glass of liquor in her hand. A crucifix, skull, book, and an hour-glass are on a table, and several other books lie on the ground. On the opposite side are two elves singing, and a third is riding a grotesque animal. Many imaginary creatures are flitting about the place or crawling on the floor. Painted with admirable spirit and freedom of hand. Collection of Duc de Deux-Ponts, 1778; collection of N. Lapeyrière, 1824; now in collection M. Perigeau-Lafitte." Engraved by Baron and Houston. Collection of twenty-two masterpieces, Gallery St. Donata, 1868; collection Princess de Sagan.

Signed on the shoulder of cape of St. Anthony: "T."

No. 167

ADRIAEN VAN DE VELDE

NOON-DAY REST

Panel, 12½ inches long by 15 inches high.

(De Luxe Catalogue, No. 102)

271

THE picture shows a man sitting, while a woman with a basket in her hand is standing beside him. A red cow with a white face is lying on the ground, and another cow behind it, near a large tree. There are also two sheep, two goats, and a dog lying on the ground. Hills in the distance.

nf
low

No. 168

ADRIAEN VAN DE VELDE

LANDSCAPE WITH FIGURES AND CATTLE

3400

Panel, 18 inches long by 15 inches high.

(De Luxe Catalogue, No. 101)

THIS is one of Van de Velde's choicest works. A light brown cow is shown in the foreground to the right, standing in shallow water. Behind her is a dark brown cow with a light mottled head, rubbing it against a large tree. A woman with a blue dress and a red and white waist is seated on the ground holding a baby, while beside her sits a child in a red dress holding a little dog. To the left are two sheep lying down. A shed is also to be seen at the left. White clouds in the distance.

low

No. 169

220
WILLEM VAN DE VELDE
(the Younger)

FIRING A SALUTE

Panel, 26½ inches long by 19¼ inches high.

(De Luxe Catalogue, No. 104)

A MAN-OF-WAR lies in the foreground, with the saluting cannon protruding from her side; some officers in a pinnace are being rowed ashore. Merchant vessels are lying in the foreground. The sea is calm, and the whole scene suggests a soft and still atmosphere.

Signed in the lower right-hand corner: "W. V. VELDE, 1654."

No. 170

WILLEM VAN DE VELDE
(the Younger)

Dutch School, 1633-1707.

CALM ON THE BAY

Canvas, 26 inches long by 20 inches high.

(De Luxe Catalogue, No. 103)

A LARGE brig—with sails set waiting for a breeze—which is shown at the right, has been employed by the artist to emphasize his painted story. The embellishments embrace a small boat with a single sail; two fishermen in a boat, one of whom is about drawing in his net; two vessels with a single sail each, which lie close together, and four men in a fishing-boat rowing across the bay.

Signed on the buoy: "W. V. VELDE."

From the Collection of N. Steinmeyer, Cologne.

No. 171

WILLEM VAN DE VELDE
(the Younger)

Dutch School, 1633-1707.

1000
IN THE HARBOR

Panel, 16¾ inches long by 11¾ inches high.

(De Luxe Catalogue, No. 118)

*X
JW*

THE sky on the right presents a lowering drab mass, but on the left a rosy, creamy cloud mounts up in two buoyant volumes from the dull dove-gray vapor that overhangs the horizon. In the middle distance, toward the right, a frigate is saluting from both sides, the puffs of smoke hanging about the dark brown hull. She is two-masted, with a dull yellow schooner-sail aft and a reddish, square sail forward, rigged above a jib of the same color. She flies the Dutch ensign and red white and blue pennants from her mastheads. Back of this vessel, on the left, appear the drab sails of other boats, and further off a wharf with buildings and shipping. Conspicuous on the left of the foreground is a boat, carrying a single buff sail that catches the light. A white flag, horizontally barred with four gold stripes, floats from her high poop. On the right of the water rides a buoy of open framework.

No. 172

JAN VAN DER HEYDEN

THE OLD HOUSE

Panel, 13 inches long by 9 inches high.

(De Luxe Catalogue, No. 42)

A PORTION of an old brick house with a tiled roof is represented on the right of the picture. A woman stands in the doorway, and there are several figures both in the foreground and in the distance. Two large trees are in the centre, and to the left is open country.

Signed (name indistinct), "1668."

No. 173

JAN VAN DER HEYDEN

MARKET-DAY IN ROTTERDAM X

130 d
Canvas, 20 $\frac{3}{4}$ inches long by 17 inches high.

(De Luxe Catalogue, No. 40) 52

THE scene is located in a broad street. The rear of a church, surrounded by a wall, is shown to the left. Against the wall are several figures—there are a great number in the picture—all painted by Adriaen Van de Velde. Conspicuous among the figures is a blind man receiving alms from a woman and a little child. Further on is a large pump, from which a woman has just been drawing water. At the end of the wall, on a small platform, a man is talking to a crowd of people, while a boy beside him attracts attention by beating a drum. On the left side of the street are women with vegetables and wares of various kinds, which they offer for sale. In the distance are throngs of people.

Signed in the lower right-hand corner "V HEYDEN."

Collection Count Soltikof.

No. 174

JAN VAN DER HEYDEN

THE VILLAGE

Canvas, 22¾ inches long by 78½ inches high.

(De Luxe Catalogue, No. 41)

F50

A GROUP of thatched cottages is here presented. In the doorway of one of them an old woman stands gazing on the quiet scene before her. To the left, near an open gateway, a peasant girl is conversing. In the foreground a stream of water is shown in which ducks are swimming, while on the banks chickens are wandering contentedly about. Perched on the top of a pole is a dove-house: To the right is an old shed. In front of it stands the stump of a tree, and a wooden bench rests at the edge of the water. The sky is overcast with grayish-white clouds, and joins the background. In the distance the spire of a church is shown.

X
~~1000~~
500

Signed at the right, on one of the boards of the old house: "V. HEYDEN."

No. 175

AERT VAN DER NEER

DUTCH CHANNEL BY MOONLIGHT

Panel, 16¾ inches long by 12½ inches high.

(De Luxe Catalogue, No. 65)

A DARK strip of ground, near the water-edge, introduces the foreground of this picture, and on it two fishing-nets are stretched, held by stakes. Between the nets is a withered tree, which forms a wonderful contrast with the reflection of the moon in the water. The river, bordered right and left with small houses, gardens, and a church, reaches out in the distance. The entire scene has the horizon for its background, where another church with steeple looms up. The moon shines brilliantly in the sky, and the artist has surrounded it with golden light and gold-fringed clouds, all of which are reflected in the eddying river near its banks. Numerous boats are sailing on the water.

Signed in the lower right-hand corner: "A. V. N."

Purchased from Charles Sedelmeyer, 1890.

No. 176

AERT VAN DER NEER

TWILIGHT

Panel, 29½ inches long by 19½ inches high.

(De Luxe Catalogue, No. 66)

A soft, red tone covers this landscape. In the centre is a river winding its crooked way inland, with small towns on either side. In the foreground a man, woman, and little boy are shown; the former is arranging a net on stakes. To the left is a clump of large trees, and to the right several houses are seen, while cows and horses are shown in the distance.

Signed in the lower right-hand corner: "A. V. D. N."

Collection Gervier ; Collection Million.

No. 177

EGLON HENDRICK VAN DER NEER

LADY AND CHILD

Copper, 19¾ inches long by 22 inches high.

(De Luxe Catalogue, No. 67)

A LADY dressed in white satin, her dress décolleté, occupies the centre of the picture. She has light hair, and holds her dress slightly raised with her left hand, while with her right she takes an ostrich plume of red color from her Ethiopian servant. Around her neck she wears a string of pearls. A little child has hold of her left hand, and is dressed in a blue gown which opens below the waist, showing the skirt beneath. Her neck is adorned with a coral necklace, and her head with a blue ostrich feather. A little spaniel runs playfully before them. In the background is shown heavy drapery over the entrance to the house, and a marble terrace with trees beyond.

No. 178

FRANCESCO GUARDI

Italian School, 1712-1795.

VENICE

Panel, 9¼ inches long by 6¾ inches high.

(De Luxe Catalogue, No. 112)

THIS is a companion piece to the succeeding one. Looking across the water, one sees the campanile rising clear of buildings, over the tops of trees that show above a high wall. The latter terminates in a façade that has three arched entrances on the ground floor and three windows above, and is covered at the top with a "broken" pediment. A landing-stage projects in front of it. Other buildings extend to the right, the whole being silhouetted against a shimmering blue sky. In the front of the water, on the right, are two sail-boats, the sail of one being loosely clewed to the yard, while that of the other is spread over the deck. On the left is a gondola propelled by two men in white, and farther back appears a little sail-boat.

No. 179

FRANCESCO GUARDI

Italian School, 1712-1795.

VENICE

Panel, 9¼ inches long by 6¾ inches high.

(De Luxe Catalogue, No. 113)

THIS is the companion piece to the foregoing. It shows across the water an island occupied by a church and some adjacent buildings. The former presents a nave with high-pitched roof and three lancet windows, terminating on the right in an apse. The island is surrounded by a stone embankment, interrupted near the church by a flight of steps leading to the water. The latter, in the middle distance, is dotted with two gondolas, and a third shows toward the right of the foreground. Here, in the extreme corner, projects a boat with a three-pronged bow that is being propelled by two men, while, as a pendant to it, on the left, is a vessel with a sail spread like an awning over the deck, and another looped up to the yard. Two little boats lie alongside.

No. 180

FRANCESCO GUARDI

WEDDING OF THE DOGE

Panel, 18 inches long by 15 inches high.

(De Luxe Catalogue, No. 34)

1725

IN THIS picture the Nova Fondamenta is shown with a large number of regal-looking barges, and represents a fête day. Two large buildings (one a church) are seen near a bridge which crosses a small canal. A number of houses to the left in the far distance. The stern of a large barge is seen in the foreground to the left. Another large barge is moored in front of one of the covered passages leading from the water side to the church door.

X
520

No. 181

FRANCESCO GUARDI

GRAND CANAL AT VENICE

Canvas, 34¼ inches long by 25¼ inches high.

(De Luxe Catalogue, No. 33)

20000

THE scene is the Grand Canal at Venice. Many gondolas and boats with merchandise cover the portion of the canal which fills the foreground. The houses, so varied in architecture, that line the Grand Canal are to be seen at right and left. In the distance, a little to the right of the centre, may be seen the spire of a church, while in the central background is the Rialto, crossing the canal.

21-00

No. 182

ABRAHAM MIGNON

FRUIT

Canvas, 28½ inches long by 35½ inches high.

(De Luxe Catalogue, No. 64)

To THE right of this subject is the stump of a small tree covered with moss. Around the bottom of it two snakes are entwined, and near by is a canteloupe, fastened to which is a snail. On top of the canteloupe is a bunch of grapes, and beside it are two lizards, one of which is on its back; also, a cucumber, an ear of corn, several peaches, and a quantity of citron and nuts. To the left are two mice. On a pedestal are grapes, citron, plums, and apricots; and at the top of the picture are a butterfly and three birds.

From the collection of Baron Pret, Antwerp.

No. 183

LAMBERT SUSTERMANN
PORTRAIT OF A MEDICI PRINCESS

Canvas, 35 inches long by 45½ inches high

(De Luxe Catalogue, No. 95)

1250

200
X

THE picture is life size, three-quarter length. The princess is dressed in the conventional style of the Fifteenth Century, with the long pointed bodice and voluminous skirt. She wears a pearl necklace and ear-rings, with strings of pearls on her wrists. The large lace collar is characteristic of the period. In her right hand she carries a fan, and on her second finger wears a ring. Her left hand rests on the edge of a table.

Purchased from Thomas Agnew & Sons, London.

No. 184

ANDREA DEL VERROCCHIO
MADONNA AND CHILD

1380

250
X

Panel, 17¾ inches long by 23¾ inches high.

(De Luxe Catalogue, No. 105)

ON A background of flowers is shown the Madonna holding the Child on her knee. She wears a red dress, over which is thrown a black velvet cloak. Her right hand is extended around the little Christ, and her left hand rests on his right leg. In his hand he holds a bird.

No. 185

JOACHIM DE PATINIR

***THE APOSTLES AFTER THE CRUCIFIXION
WORSHIPPING IN A CAVE***

Panel, 23 inches long by 24½ inches high.

(De Luxe Catalogue, No. 75)

THE picture represents the apostles after the crucifixion worshipping in a cave. There are five within and seven without the cave. To the right, one of them is seen sitting on a rock, while beside him another dressed in a yellow gown is seen to weep. On the left are four in a group and one about to enter the cave. On the top of the picture the Ascension is represented. Christ is robed in a blue gown, the shoulders of which are supported by angels. Angels also surround and support him from beneath. In the top part of the picture sits God, the Father, robed in white and red, and Christ, the Son, in a garment of light red. In the distance is a landscape with a river flowing through it on the right. In circles at the upper left-hand and right-hand corners the Birth and Resurrection are depicted.

In the lower right-hand corner is a crest with the following inscription: "Istz Gvot So Gebz Go."

No. 186

BARTOLOMÉ ESTÉBAN MURILLO

Spanish School, 1618-1682

MADONNA AND CHILD IN GLORY

1700
29 inches long by 34 $\frac{1}{4}$ inches high.

(De Luxe Catalogue, No. 111) 2000

IN THE centre of a throng of angelic babies and children, Madonna is seated in the clouds with the Holy Child on her knee. A kerchief of transparent muslin shows in subdued tones the pale rose of her gown, which has open sleeves, disclosing full white undersleeves. A deep blue mantle partly covers her lap. The Child, seated, holds with the left hand a white drapery that passes under his leg and is suspended from the Virgin's right hand. In his other hand he holds a rosary. The girlish head of Madonna, with its soft brown hair, is surrounded by a golden glory, encircled with cherub heads. At her feet is a bevy of infant-forms, bearing lilies and roses, while two suspend a rosy scarf, which forms an arc in the place where in some of Murillo's pictures the sickle of the moon appears. On the lower right a little angel is speeding forward with a basket of roses, while beside Madonna stands an older, fair-haired angel-child in white. Overhead an angel is playing a pipe-organ, and others, clustered on the upper left part of the clouds, are playing on various instruments, a violin, violoncello, harp, lute and a curved pipe. They are accompanying an angel who is singing.

Purchased from Charles Sedelmeyer, Paris.

No. 187

ALESSANDRO BOTTICELLI (SANDRO)
MADONNA AND CHILD, ST. JOHN AND AN
ANGEL

Painted in distemper on panel, 29 inches in diameter.

(De Luxe Catalogue, No. 4)

THIS is a circular picture containing Christ in the arms of the Virgin Mary. On one side is St. John the Baptist and on the other an angel. Over the Virgin's head falls a light scarf, part of which entwines the head of the Infant Christ. The Virgin's dress is of dark crimson, and over this is thrown a dark-blue cloak. St. John is on the left side of the picture in the attitude of prayer, while the angel, standing with his hands folded, is adoring the Christchild.

From Gallery del Nero, Rome.

No. 188

BERNARDINO LUINI
THE MYSTIC MARRIAGE OF ST.
CATHERINE

Panel, 22 $\frac{3}{4}$ inches long by 28 $\frac{1}{4}$ inches high.

(De Luxe Catalogue, No. 57)

THE Virgin appears near the middle of the picture, holding the Childchrist in her arms. Over her head and shoulders is thrown a dark-green cloak. The Child has a ring in its right hand and a ball in its left. The ring is being placed upon the second finger of the right hand of St. Catherine, which is held toward the Infant. To the right is another female figure. On the neck of the dress of the figure to the right is the following inscription: "S. Doratea Ora—"

From the Collection of Comte Casali of Mantua.

No. 189

ANDREAS PREVITALI

VIRGIN AND CHILD

Panel, 30¼ inches long by 23¼ inches high.

(De Luxe Catalogue, No. 79)

THE Virgin is sitting in the centre of the picture, with the Infant Christ on her left knee. She is looking towards her right, where the donor is kneeling in an attitude of supplication to the Christchild. The Virgin touches the top of the donor's head with the ends of her fingers, as if she were bestowing a blessing. In the background there is a landscape and part of the tower of an old castle; mountains in the distance. The Virgin wears a richly figured cloth over her head, and the color of the dress is deep red. A dark cloak is thrown over her person. To the spectator's right are the following words and letters: "Andreas. C. A. Disci. Iovanis Belini P." This picture was formerly in the possession of Count Picho Antonio Porto.

No. 190

ANDREAS DE SOLARIO

THE ANNUNCIATION

Panel, $31\frac{1}{2}$ inches long by $30\frac{1}{4}$ inches high.

(De Luxe Catalogue, No. 89)

THE Virgin is kneeling by a table covered with a green cloth, the angel kneeling in the foreground to the left of the Virgin. Through the open window a landscape can be seen. In the back of the room there stands a couch with large columns and curtains. In a catalogue of the Burlington Fine Arts Club for an exhibition in 1898, the picture is described as follows: "On the right is seen the Virgin full face, kneeling at a table, her left hand resting on an open book; on the left the angel seen in profile, kneeling on one knee and bearing a branch of lilies. Behind the Virgin a large canopied couch with green curtains. On the left a landscape seen through the opening. Lent by Arthur Kay."

Signed in the lower right-hand corner: "ANDREAS DE SOLARIO P 1506."

From the Collection of Mr. Alcott Kay, Glasgow.

Purchased from Thomas Agnew & Sons, 1901.

No. 191

SCHOOL OF VAN EYCK

ADORATION OF THE MAGI

Panel, 28 inches long by 35½ inches high, curved top.

(De Luxe Catalogue, No. 25)

THE Virgin is clad in a dress with a blue bodice and a red skirt. Her golden hair flows over her shoulders, mingling with a red scarf. To the left is a man in a green coat, over which is a richly embroidered garment trimmed with ermine. His hat lies upon the floor, and in his hand is a jewel case filled with jewels towards which the Christchild reaches. Back of him is an Ethiopian wearing a white turban, in whose hands are a number of rich presents. On the right stands a man facing this group, his back to the spectator. He wears a green mantle and carries a jewelled present in his hands. He wears red stockings, and on his head a red cap. He has a dark-brown beard. In the background is a landscape with a river.

No. 192

DIRCK BOUTS

THE ADORATION OF THE MAGI

Panel, 52 inches long by 36½ inches high.

(De Luxe Catalogue, No. 6)

THE Virgin is sitting at the left of the picture, holding the Infant Jesus. She is dressed in a blue robe, the upper part covered with white, and a white turban on her head. Behind her stands Joseph, dressed in a short red frock. On a table beside the Virgin is a vase. One of the wise men is standing, his hands raised in supplication. In the centre of the picture is another of the wise men coming through the archway, bearing a present. He holds his right hand to his hat and in his left hand carries his gift. The picture is almost divided into three parts, the right-hand part containing a number of figures. A white horse and also another horse, both without riders, are in the background. Beyond is a landscape.

No. 193

GERARD DAVID

THE HISTORY OF ST. AUGUSTINE

Panel, 59 inches long by 53 inches high.

(De Luxe Catalogue, No. 18)

THIS picture is in three parts. The centre part represents St. Augustine receiving the Pope's hat. He is sitting in an attitude of supplication. A cardinal on either side holds the hat above his head, while two other figures at either side hold a staff. In front and at the sides kneel two friars dressed in white; one stands holding vessels of church worship. The altar is at the rear of the figures. In this part there are altogether eleven figures. At the right of the picture there are six figures, prominent among them a man in green and a man in red. Behind them a house and landscape are seen. To the left are eight figures in the foreground, and four figures in the background. There is also a house with a cupola adjoining it in the background. This painting was originally owned by the Comtesse de Béarn, Paris.

No. 194

GOVAERT FLINCK

TOBIAS AND THE ANGEL

Canvas, 65½ inches long by 58½ inches high.

(De Luxe Catalogue, No. 26)

TOBIAS is sitting with his head thrown back, that his son, with the guidance of the angel, may apply restoratives to his eyes that his sight may return. The son is standing behind him, with his left hand resting on his father's head, while with the right he is preparing to administer the medicine. The angel points to the eyes of Tobias, and with head turned slightly to the left is looking at the old wife, who holds her husband's hand. On the extreme right in the background are two children.

No. 195

AART DE GELDER

(PUPIL OF REMBRANDT)

ABRAHAM ENTERTAINING THE ANGELS

65½ inches long by 42 inches high.

175 ✓

200

THIS picture is known as the "Rembrandt of Pecq" after the name of the village near St. Germain, France. Here it formed part of the effects of a widow named Madame Legrand, being certified by the expert as "Pilgrims of Emmaus," of the school of Rembrandt. It was bought for \$800 by M. Stephen Bourgeois, the dealer and expert in Dutch Paintings, by whom, after it had been cleaned, it was pronounced to be a veritable Rembrandt, painted about the master's forty-eighth year. The discovery caused a sensation, and the journals of that time devoted much discussion to the picture. While its authenticity as a Rembrandt was denied by some, the majority of critics and connoisseurs, including MM. Paul Mantz, George Lafenestre and Arsène Alexandre, concurred with the opinion of M. Bourgeois. The picture was subsequently exhibited in the United States. The subject would rather seem to be that of "The Feast of the Passover," and the work instead of being by Rembrandt is by his pupil Aart De Gelder. The centre of the foreground is occupied by a table covered with a fair linen cloth, on which are disposed

around the dish that contains the lamb, a goblet, a pitcher and some cakes of unleavened bread. Standing at the rear of the table, facing the front, is a man of venerable features, with a delicately fringed white beard and a rose-colored skull cap over his long gray hair. He is robed in a vestment of soft creamy white linen, over which lies a golden-yellow mantle that covers the shoulders and the upper part of the breast, where it is embellished with two gold tassels. The figure is erect, with the two hands spread out over the table in the act of blessing. On the left of the composition are two figures in partial shadow. The back and upper right arm of a man in red are seen bending toward the table, as he reverently bows his dark head. Behind appears the upper part of the figure of a youth with flowing hair, whose bust is covered with a white robe that fits round the neck with a band. On the right of the table, in profile, stands the figure of an angel. It has crinckled hair, parted in the centre and flowing to the shoulders, and is robed in golden-greenish cream draperies. The two hands are resting on the table, the right one holding a knife.

No. 196

CLAUDE GELLÉE (CLAUDE LORRAIN)

A SEAPORT

132 Canvas, 69 inches long by 49½ inches high. 10000

(De Luxe Catalogue, No. 27)

AN OLD port is seen with a vessel about to sail. She is on the extreme right, and four women are on the shore, evidently sad at the departure of the sailors. A man is sitting on a stone, pointing to the vessel. Three sheep and two goats are seen lying down or feeding in the foreground. A small boat is sailing off in the distance. A little to the left of the centre, on a quay, stands a massive building with four square towers. Four men are hauling on a hawser at the left, while two more are to be seen in a small boat. At the extreme right of the picture is a large tree; two classical columns with architrave somewhat fallen into decay are near by. Hills are in the background.

Purchased from Messrs. Durand-Ruel, Paris.

No. 197

TADDEO BARTOLI

THE ADORATION

Panel, half-round top, 33½ inches long by 79½ inches high.

(De Luxe Catalogue, No. 1)

THE Virgin is sitting in the upper part of the picture, with her hands raised in an attitude of supplication. Surrounding her head are angels with red wings outstretched. Below these there are other angels, numbering nineteen in all. At the bottom of the picture at right and left, kneeling with upturned heads and eyes, are two figures. Between these two figures is the following inscription in ancient Latin: "Andreas Bartoli de magistri fredri de senis pinxit hoc opus fecit fieri dmia honesta uxor qdam Ser Palamides de Urbino pro aiabus diti uiri sui Matheifilii exode."

From the Collection of the Baron Lazzaroni, Lazzaroni, Rome.

No. 198

BALDASSARE PERUZZI

VISIT OF THE SHEPHERDS

132½ inches high by 68 inches wide.

(De Luxe Catalogue, No. 121)

THE Holy Child is lying in a manger, formed of wattles, stuffed with straw, that occupies the centre of the foreground. The nude form is stretch upon a white cloth and His yellow curly hair, surrounded by a golden aura, rests on a pillow. He is holding up His rosy hands to the Virgin, who kneels over Him, holding back the cloth that has covered Him. A gold nimbus hovers above the wimple that lies upon her sunny hair, and a creamy scarf with ashy shadows is knotted across the bosom of her pale rose gown. A golden drab drapery lies across her knees. Just above the head of a reddish dun cow that appears in the lower left corner of the composition sits Joseph, a nimbus like that of the Virgin encircling his bushy yellow-brown hair. Near to Joseph's head appears another, that of a shepherd with curly hair and beard. And to the left are the head and torso of a young man in a felt hat carrying a lamb upon his shoulder, who points down toward the Child. On the right of the composition, beside a crook, kneels a shepherd. His hands are folded upon his heart in adoration, but he has turned his whitened, bald head to speak to a youth, whose head, distinguished by a curl on

165.100

his forehead, is peering over the old man's left shoulder. Above his head on the right appears the form as far as the waist of another gray shepherd, who presses the bladder of a bagpipe against his pale crimson tunic, while he shades his eyes with his right hand. He is gazing up at three angels who float upon the clouds, which hover above an interval of dark, hilly landscape, showing a single tower. They are three beautiful child forms, wreathed about with a scroll, while scroll-like draperies encircle their nude limbs. The landscape portions are treated in deep reddish brown tones, relieved with grays and blues in the distance, and a golden luminosity pervades the figures. The panel is arched at the top.

108250
986120
1094720

ORIENTAL CARPETS

BY

JOHN KIMBERLY MUMFORD

OF

KENT-COSTIKYAN

RARE ORIENTAL RUGS

AND

FINE OLD TAPESTRIES

TO BE SOLD AT MENDELSSOHN HALL
ON FRIDAY AFTERNOON, APRIL 8

BEGINNING AT 2 O'CLOCK

INTRODUCTION

It is doubtful if there will again be offered at public sale, at least in America, a collection of ancient Oriental carpets so representative of the highest accomplishment, so impressively free from fabrics of mere utility, as that here assembled. It is true that individual examples may be found in museums and in other private collections, superior in divers ways to some of the fabrics here included. It is also true that there are other collections which include the weaving of more races and of a broader geographical area. This apparent limitation of the present collection was by no means due to oversight on the part of its maker, but was rather the result of a well-defined and exacting policy. He aimed to exclude, ultimately, everything save the exquisite but problematical Polish carpets and Persian fabrics made prior to the Seventeenth Century, when the art began to decline.

In the selection of paintings he seems to have been more catholic, realizing that the limner's art is perennial, but at an early period in his collecting of carpets he seized upon the significance of the fact that the weaving of the East had a rise and a decline, and that in its higher phase it had passed, not to return. It was the product of its marvellous noontime that he was determined to garner, and so deep was his conviction that the weavings of the Orient were among the master fruits of human inspiration and skill, that he never ceased, so long as health remained, from the search for the best examples.

It is by no means the least interesting feature of the result, that three fabrics, all of the most distinguished merit, which were trodden for four centuries by the feet of Shiah devotees in the Sefi mosque of Ardebil, should have been reunited here at

the other side of the world, bearing mute witness in a more material age to the lofty religious and artistic spirit of the earlier time.

Certainly it is a cause for profound regret that this collection, which of the writer's knowledge had barely been begun, could not have been extended along the lines so wisely laid down. If its owner had been spared to accomplish this work, a lasting and unsurpassed record would have been established of what is even now a lost art.

Curiosity will naturally be felt regarding the meaning of the inscriptions which appear in many of these carpets. It is therefore only just to say that during the collector's lifetime earnest effort was made to secure translations of them. Since the results were not satisfactory, and in fact were discarded as incorrect, it is deemed best not to append them to the discussion of the carpets in this catalogue.

Having enjoyed to a flattering degree the confidence of Mr. Yerkes with regard to this collection, the writer is by way of knowing, as most people cannot know, the sincerity and fine unselfishness which prompted the making of it wherefore, incomplete as it is, it stands, to me, a memorial more beautiful and more eloquent than bronze. That circumstances have decreed its dissolution is more than regrettable, and I cannot let pass this final opportunity to pay to the man who made it, and to the spirit which impelled him, the tribute of admiration and esteem.

JOHN KIMBERLY MUMFORD.

No. 199

OLD RUG OF NORTHERN PERSIA

Length, six feet four inches. Width, four feet four inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, One hundred and twenty hand-tied knots to the square inch.

HERE is probably a Seventeenth Century product, which by some one lacking knowledge of its worth and interest as a textile document, has been put to harsh practical uses, and sheared off, apparently, to fit as carpeting a space which it long occupied. The inspiration is of Ispahan and the golden age; the execution is that of the Turko-Persian workman somewhere in the neighborhood of the Caspian Sea. The color, while evidently meant to repeat that of the oldest and finest Persian fabrics, was probably brewed in Transcaucasia. Animals, vines, flowers alike are mechanical in drawing, and co-ordination in design has been lost sight of. The border, while conscientiously carried out, has the quality of the modern work of North Persian hill towns, and to complete the evidence, the bold reciprocal of the Kazak tribal weavings encloses the whole in colors thoroughly Caucasian. It is of interest as a document.

PRAYER CARPET OF DAMASCUS

Length, six feet one inch. Width, five feet one inch.

Warp, goat's hair. Weft, silk. Pile, wool.

Texture, One hundred and sixty-eight hand-tied knots to the square inch.

MANY prayer carpets have come out of Asia Minor and the Syrian coasts—far more than Shiite Persia has furnished—and among them some expressive of the strange diversity of beliefs which prevails in these lands. The fabric here presented is Saracenic in most of its attributes, particularly in the border design, an Arabic adaptation from the Persian, and in the pillars and the contour of the arch. The coloring, suggested in a way by the Persian, is nevertheless plainly Arabic, the free use of yellow in the border pattern typically Saracenic, as may be seen by comparison with No. 208, a consistent and thoroughly characteristic Saracenic product.

The Mohammedan custom of using blue in the spandrels, probably a heritage from a much older time, is here followed. The great chalice in the centre, a most unusual device, is nevertheless laid in green, the Moslem holy color, and on it are depicted the temple lamps, which are so frequent a feature of the purely Mohammedan prayer carpets. But as a final mark of oddity there appears in the transverse panel capping the arch an inscription in Hebrew characters. In balance, as well as in the working out of the design, the carpet is most praiseworthy. In singularity it is exceptional among the fabrics of its class, calling to mind as it does the fact that even Mahomet himself was of Jewish extraction.

No. 201

SIXTEENTH CENTURY PERSIAN
FRAGMENT

3 4 5 Length, six feet four inches. Width, two feet eight inches.

Warp, silk. Weft, silk. Pile, wool and goat's-fleece.

Texture, Three hundred hand-tied Persian knots to the square inch.

TASTE, as well as skill, have been displayed in the restoring, uniting and preserving of these splendid fragments. The carpet of which they are the residuum must have been of impressive size, and what remains clearly shows it to have been of the highest order of merit. The foundations were of silk, and while the knot is comparatively coarse, the pile material is of the finest quality, and the surface has a velvety softness. The color is a little darker than that of the recognized Ispahans, particularly the red, yellow and green. Its schedule should be compared with Nos. 209 and 204, and then contrasted with No. 216 and No. 220. This color comparison, together with the peculiar treatment of the flower patterns, strongly suggests that the carpet may have been woven in Shiraz, when the City of Roses was the capital of the Persian Shahs. Whether this inference be correct or not, it is safe to say that the collection holds few better examples of Persian craftsmanship in its best manifestation.

OLD PERSIAN PRAYER CARPET


Length, five feet two inches. Width, three feet five inches.

Warp, cotton. Weft, silk.

Texture, Two hundred and twenty-four hand-tied Persian knots to the square inch.

LACKING the size and the apparent elaboration of some other pieces presented, this small carpet, which was one of the latest additions to the collection, is nevertheless in an ethnological way one of the most interesting. The collector intent on beauty alone would perhaps pass it by without particular notice. Its design is rigid, and possibly unattractive, its color vivid and its contrasts strong. It has red in the ground of both field and border, instead of following the Ispahan models. These things are of moment.

The significance of the carpet will be more apparent if it is compared with the silk fabric from the Ardebil mosque, No. 215 of the collection. Although of different materials and somewhat different coloring, the similarity of treatment and inspiration is clear, even to the smallest detail. This example goes far toward making clear the origin of the other, and both are eminently worth careful attention.

The growth which forms the central figure is the sunflower, which was for centuries the symbol of the fire-worshippers, sun-worshippers and in fact of all earlier nature religions of Asia. The Zoroastrians, who immediately preceded the Mohammedan conquest, retained it, and it is still found in the rock carvings of the Zoroastrian period. In this carpet it appears not only in monumental form, filling the whole central field on a ground of the fire color, but in the spandrels, where a sort of blue is used to typify the sky or eternity. The other flowers employed are the lotus, the poppy, the iris, all having a like meaning, and in the minute border stripes, in faint yellow, is the recumbent 

shape elsewhere referred to as the ancient emblem of the sun and of light. This device, so plentifully found in Oriental weavings, is one of the oldest of religious symbols, and dates back to the misty beginnings of ornament.

Careful scrutiny will discover the same thing in carpet No. 215, likewise a marked similarity in the treatment of leaves, and indeed of the whole natural imagery, including even the earth from which these growths spring up. In the larger carpet the tree, ancient Asiatic emblem of life, is the central feature, but the flat figures in the border are plainly sunflowers. In No. 215 there appears, casually, in the border, the cotyledon form which became so prominent and indeed so almost universal a factor in fine Persian fabrics, but in the main both the carpets adhere strictly to the ornamentation of an earlier age.

The prayer carpet No. 204 is coarser, and the heavily filled foundation has enabled it to withstand better the attacks of time and service, although large reparation has been made in it. Both fabrics are of the same origin and both are reminders, at least, of an earlier day than the Sefis, an earlier faith than that of the seer of Medina. So far as the writer's acquaintance with famous Oriental fabrics goes, these are the only ones extant which are in every line monuments to the sun and fire worship of Asia. And if it be possible that either of them is a survival of the time when that faith dominated Persia, instead of products of the remaining colonies of Guebres which struggled on in Yezd and Shiraz long after the Arab conquest, then they tell truly a new tale regarding the date to which the piled fabrics go back in the history of the textile art.

PERSO-ARABIC TOMB CARPET

Length, five feet six inches. Width, three feet nine inches.

Warp, silk. Weft, silk. Pile, wool.

Texture, About Seven hundred and fifty hand-tied Persian knots to the square inch.

IN TEXTURE, there is probably but one other carpet in the collection which equals this, namely, the silk fabric from the Ardebil mosque, No. 215. Both were woven with all possible elaboration, and it is needless to say that the weaving in both was done with needles, since yarns of this fineness would defy manipulation with the fingers alone. So thin is the texture in devotional carpets of this character that if held against the light their design can usually be seen in silhouette from the back. Not alone this astonishing texture, but the whole character of the carpet speaks of its high religious purpose. The *mihrab*, or prayer arch, drawn, it will be noticed, after the Arabic fashion, is woven in gold broché and carries an inscription. The green scroll in the apex of the arch is significant, not alone from the characters inwoven upon it, but by reason of its color, which as is generally known has a religious significance among the Mohammedans.

These Koranic letterings occupy the upper half of both the broad and the narrow border stripes, and even in the film-like webbing, formed of the silken warp and weft at the ends of the carpet, minute inscriptions are found running from one side to the other.

Talk is often heard in these latter days of "holy rugs" and "inscriptions from the Koran." The fact is that few of the inscriptions found in Oriental carpets are aught more than snatches from some song of the old Persian poets. The fanatical Eastern does not trample on the Koran, and here is proof of it, since after some hundreds of years not only is the frail webbing with its lettering practically unimpaired, but the delicate fringe of the warp

threads at the ends is unworn, and the close trimmed pile of the carpet is intact as when it left the loom. In many places, indeed, there can still be discerned the small irregularities in the trimming of the rows of knots.

It will be observed that the ground of the spandrels above the arch is in blue, which to the worshipful Musselman of old spoke of perpetuity. In the lower part of the carpet, both border and center, the ornamentation is in the highest form of Persian art. The swinging vine tracteries of the red field and the medallion compare favorably even with that of the great mosque carpet of Ardebil, and still further to signalize it a generous use has been made of silver and gold threads, but saving for the repetition of the cloud-band it will be observed that the message which the lower half of the carpet contains is altogether of a mundane or secular character, as contrasted with the intense religious spirit which radiates from the upper sections.

No. 204

OLD CARPET OF WESTERN PERSIA

Length, seven feet three inches. Width, five feet four inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, Two hundred and twenty-five hand-tied Persian knots to the square inch.

THERE are few rugs of such unmistakable age, such pure Oriental quality, and such evident high origin as this, which at the same time present such bold massing of color. Its strength is most uncommon, its contrasts startling, when compared with the more suave products recognized as having come from the royal looms, and while it is plainly for a *chef d'oeuvre*, tribal vigor has prompted a departure from the tenets that governed the weaving art in Ispahan, Kirman, and Kashan.

The Ispahan red, in strong value, has been retained for the centre, and the flowers, vines and animal forms utilized with more than passable fidelity in the development of the central design. The medallion of the centre, with its cloudband and floral design on dark background, and the encircling ring of birds strongly suggest No. 206 and 218 and No. 219.

But here the parallel ends. All is handled with provincial independence and something of crudity. In the drawing of the medallion there is unmistakable leaning to the rectilinear, which the confining lines of the corners repeat even more perceptibly, and while the fine field design is carefully balanced, it lacks the graceful coördination so marked in the higher school. The figures, though arranged with faithful regularity, have the disjunct appearance often found in nomad rugs of the present day, and in coloring, too, there is a decided departure from the highest sumptuary standards.

In nothing is this provincial note more apparent than in the borders, which bear strong testimony, withal, to the place of origin. It is doubtful if any part of Persia save the far western, could have produced, or would have had the courage to employ with such freedom, a yellow of this striking character. All the coloring of the carpet, in truth, is of a Kurdish quality, and it may be well to say that from time immemorial down to our day of decadence, the dyers of Kurdistan have held the palm over all the colorists of the East.

The internal evidences all lead to the conclusion that the carpet was made by household weavers at the court of some of the powerful Western Khans, in the latter part of the Sixteenth Century. The writer found this carpet hanging on the wall in Mr. Yerkes' London office, together with the tomb carpet No. 203. On account of its falling somewhat below the refinement of the other pieces, the owner had decided not to include it in the hand-colored catalogue of the collection, which was in process of making at the time of his death. Regarding the later history of the fabric no details are at hand, other than the statement that it was at one time among the furnishings of Holyrood Palace.

VERY OLD PERSIAN FRAGMENT

5800 Length, six feet two inches. Width, three feet four inches.

The texture and materials in the several parts of this rug differ slightly.

WHAT the skillful repairer can accomplish with the fine fragments which even now at intervals come out of concealment, is well shown in this patchwork, as it is in the silk carpet of Ardebil, Plate 205. It would appear that here are scraps of at least three carpets, adjusted and sewn together in such manner as to make an oblong and to give some semblance of an original composition, to rebuke all theories of color, as Eastern carpets are so apt to do, and to tell an interesting story of race movement. An ethnological record is quite plainly written here. Where and when this union of bits was accomplished does not seem to be known. Mr. Stefano Bardini, in Florence, from whom it passed to Mr. Yerkes, can provide no record of it prior to the time when it was brought to him for sale. Certain persons who have examined it have been inclined to credit at least one part of it with more years than perhaps any other fabric in the collection. The Sixteenth Century carpets of Kasvin and Ispahan have not entirely departed from Persia even now, but such as this, even in fragmentary state, are no longer to be found. Comparison of this with any of the high school Persian pieces will show that it has little or no touch of the Sefavian quality. As an ethnological exhibit, one part of it at least is to be coupled rather with the so-called "Bagdad Carpet," No. 226. Here are three, or certainly two forces, contending as they do in the Bagdad fabric, but that a wide reach of time and a deal of art education intervenes between the two must suggest itself to any studious observer.

Plentiful suggestion of Arabic impulse is found in the outer section, in which appear on a ground of the palest blue the re-

mains of a great medallion in red, pink, blue and yellow. Compare it with No. 226. Here is the same laborious arabesque, a rather broad band of yellow picked out with small star devices in black. This same black is found in the Baghdad carpet, and it appears in the fabrics of the last three centuries made in lands west of the great Persian desert.

The size of the medallions in this section is suggestive of a huge state carpet, with borders of imposing width, most likely in the massive cartouche arrangement to be seen in No. 226 for the Arabic leaning seems to have been most in evidence in the framework of the design. The continuous arabesques ribands, the utility of which apparently knows no limitation, are diverted from their regular movement to form a cartouche which contains, in white standing out on a ground of the iron black, an inscription. In considering the medallions we find distribution similar to that found in No. 226 with regard to the different compartments and the figures they contain.

There is astonishing realism in the working out of birds and flowers, and these, together with the bursting buds of the branches and the coloring throughout, convey a message of springtime and of joy. The centre, fitted as best it could be into the general arrangement, appears to have been originally the ground of a central medallion. It belonged apparently to the end of the carpet, which has large realistic limbs of flowering trees upon a ground of white. The centre, also, although it is peopled with the Persian spirits, as No. 206 and No. 219, has the cloudband and the Chinese life symbols. Altogether these fragments would seem to contain boundless material for study and speculation.

PERSIAN CARPET OF THE SIX-TEENTH CENTURY

Length, eight feet five inches. Width, five feet ten and one-half inches.

Warp, silk. Weft, wool and cotton. Pile, goat's hair.

Texture, Three hundred and six hand-tied Persian knots to the square inch.

UNTIL its transference to the Yerkes collection, this fabric had place in the Capponi palace in Florence. Of the early fabrics of the highest class, admittedly the product of royal looms, by far the greater number that have come down to the present time have been found in the churches and palaces of Southern Europe.

The observation that Eastern weavings show forth individual states of mind is especially well illustrated in this carpet. Although lacking the brilliancy which silver threads are bound to contribute, it is second to none in the collection in respect of life and sprightliness. As if the red and green grounds, strewn with realistic vines and blossoms, and punctuated with the animal devices, were not sufficient to convey the idea of gladness, a conclusive touch of color to that end is given in the central medallion, laid in the most golden of yellows, a hue which from time immemorial has been held suggestive of joy; and the figuration of the ground thus afforded is quite consonant with the rest. A feast of the winged *djinni*—the Persian spirits—is here depicted. The scene of the gathering, a garden, may be taken to represent Paradise, in which birds of gay plumage flit among flower-laden branches. The musicians with their instruments, the servant with a Persian *kalioun*, or water pipe, still further make clear the effort of the weaver to portray vividly the material delights of the blest. The costumes, following the lavish fashion of the period, are wrought out with great verisimilitude. The actual centre of the medallion is occupied by four ducks, presumably emblematical of matrimonial happiness.

The weaver seems to have realized that nothing short of the most perfect craftsmanship could conserve a great effect in so small a fabric; hence we find that every component of the design, whether the animal groups, flowers, or the smallest of vines or shoots, has its counterpart in corresponding position upon the opposite side or end of the rug. The middle line or axis has been carefully fixed, between the two deer set face to face at the bottom of the field and the corresponding two at the top. From the line thus established, it will be observed, slender curved stalks and vines swing forth gracefully to right and left, and are correlated with others throughout the field, bearing the various floral elements. In these again, is to be remarked a further proof of the weaver's skill and fine intuition, since to each flower is accorded its fitting value; as in all fabrics of this immediate kinship, even the palmette, founded upon the lotus flower, while it holds chief place among the floral factors, is not drawn, as it was later on, in such titanic proportions as to dwarf the other elements.

Following further the middle line established by the deer, two dragons, counterbalancing two others on the upper side of the central medallion, give a point of departure, so to speak, for the series of animal figures distributed throughout the middle part of the field. Special heed should be given to the drawing of these animal forms, since no piece in the collection shows a higher measure of realism in this regard.

The border design is, in the main, the standard accompaniment for centres of this character, with the large palmette as its chief factor, but here is a multitude of smaller flowers, and of vines and creepers, in light tones, to add to the floral profusion which is the keynote of the carpet, and, to emphasize still further the central idea, the same birds—patently paroquets—which disport themselves in the background of the central medallion, find place in the border. Finally, attention must be directed to the manner in which the corners of the main border have been wrought. One of the severest tests of the weaver's art is to make a rectangular turn with a complex and pretentious running border design without breaking its continuity.

The companion piece to this carpet, and the only one known sufficiently like it to be considered as from the same hand, was presented, something over a year ago, to the Metropolitan Museum.

No. 207

**PERSIAN CARPET OF THE SIX-
TEENTH CENTURY**

Length, fifteen feet ten inches. Width, six feet seven inches.

Warp, cotton. Weft, cotton. Pile, wool.

Texture, One hundred and ten hand-tied knots to the square inch.

IN COMPARISON with others showing a like inspiration, this rug, perhaps the *sarandaz* or head-piece of a great triclinium, displays a somewhat coarser texture and a certain severity of treatment. Since many later pieces were far finer, it must be assumed that the relative coarseness of workmanship and design is purely geographical; that the carpet, while following a high order of ornamentation, was made in some place a little remote from the centres of national—that is to say, royal—art.

The thing most noticeable in all these carpets of the late Fifteenth and early Sixteenth Centuries in their restful unity and completeness, of which such impressive illustration is seen in No. 206. In the piece now under consideration a different idea seems to have prevailed, which is noteworthy if we concede that it is of provincial origin. At first sight the design seems jumbled. Its unique regularity becomes apparent only after much study. We are accustomed, in most carpets of this character, to find the whole conception working out uniformly from a centre, and balanced precisely in respect of flowers, vines, and animal groups. Even here such a centre is suggested in the two palmette flowers, in yellow and dark green, set *vis-a-vis*, and the axis established by

the several pairs of these is evident, but the expected order of arrangement does not follow; it is abandoned for an altogether different one. The fixed points in the rug are not, as usual, the flowers. Instead, the animals are the determinative factors. Nor are they balanced side against side and end against end. On the contrary, the like groups and figures alternate on the right and left sides of the field, and a line connecting the corresponding figures—take for example the larger tiger and the very unusual zebu—would be a zigzag crossing from side to side. The flowers, too, are cast in the same relation, each seeming to appear four times in its integrity. The immense ingenuity and patience of the weaver are evident, but they become more noteworthy in view of the precise division of the figures at the sides and ends of the rug. Halves of the two large palmettes are at the top, the corresponding halves at the bottom. In the shape of the spotted leopard crouching upon a slain animal of the deer species, similar division takes place. The lateral boundary of the field divides the leopard's body at the elbow, and so accurately that the tip of the joint may be seen upon the remaining half of the animal at the outer side of the rug.

In this singular alternate arrangement of figures, the graceful swing of counterbalancing vines, so superbly maintained in the Ardebil carpet, is lost. The result, before noted, is an impression of confusion, and, taken with the warring animals, of turbulence and strife, which, again, creates an atmosphere which affects the beholder instantly. This was doubtless the weaver's intent, since the animal conflict, the moral significance of which is well understood, is continued into the marginal section of the carpet. The border itself is further argument for some outland origin. The vines and flowers of the under-pattern are stiff and sparse, forming a part of the main design rather than a soft, half-suggested diaper background, as they do in some other rugs. The border has all the balance and conventional regularity that the centre lacks. There is strong suggestion of the Herati teaching in the alternating escutcheon shapes. Even the animals, preying and preyed upon, are in regular arrangement. In the rhythm and

regularity of movement of the border design, it is quite to be believed, the weaver meant to suggest the repose which follows upon struggle and victory. This interpretation is borne out by the flowers and vines, which have a much more perfect coördination than those in the ground, and are of a cheerful tone throughout. In the guard-stripes or narrow borders, with their admirable rhythm and dainty floriation, the purpose is even more manifest.

Two very unusual elements may be noticed in the design. One is the zebu, a rare figure among the animals portrayed, and in a way bespeaking a far Eastern birthplace for the rug. The other is the stalk, covered with a bulbous growth, which the Persian weavers call *lelake*, a very uncommon apparition in carpets of this class. The lancet leaf has an unwonted stiffness in drawing; it loses almost all of its leaf appearance, and suggests to a marked degree the fish from which many believe it to have been derived. This is still further evidence of Eastern origin, since the leaf in the same delineation is found in the Perso-Turkoman rugs of Afghanistan and the Bokhara Khanate.

552
No. 208

SARACENIC CARPET OF THE FIFTEENTH CENTURY

Length, thirteen feet eight inches. Width, eight feet three inches.

Warp, silk. Weft, silk. Pile, wool, mixed with goat's-fleece.

Texture, Three hundred and sixty hand-tied Persian knots to the square inch.

THE fabric here displayed is one of the most exemplary in the collection, and representative in every way of the best Saracenic workmanship. To fix in memory the theory of the Saracenic carpet designs and to mark how consistently most fabrics of this class follow it, one needs only to compare this masterpiece with

the great Hispano-Moresque carpet, No. 225, which, though worked in a flat stitch, as was the custom in Cordova and other places in Spain where looms were in operation in the Sixteenth Century, presents almost the same design as that found here—including the circular central medallion and the segmentary spaces which fill the corners.

The prevailing pattern is borrowed from the Persian and corresponds closely with what is known as the "fish" pattern, but its treatment, particularly in the lancet leaves and in the color treatment of all the smaller elements, is of Arabic inspiration. The sunflower is interpolated here (see No. 225 and No. 202).

The ground coloring of both field and border is red, as it is in the two carpets just named, but in the border there appears in blue a presentation of the cloudband, which became so prominent a feature of the Sixteenth Century Persian carpets. Here, however, it is notably devoid of the Chinese character which followed it into Persian art. The treatment of it, as of all the border patterns, is floral, and to emphasize the elaborate character of the carpet the rosebuds and pinks which ornament the palmettes are in the realistic character much in vogue in the old rugs of Kirman and Shiraz. Apparently the only concession to the ruder Northern influence is the reciprocal pattern used in the very narrow "water" stripes. This, in larger fashion, prevails in Caucasian weavings, and became a distinguishing feature of the Polish fabrics, but in the use to which it is here put it is plainly like that found in the later Persian carpets of Sarawan.

The final touch of Saracenic quality is the yellowish green of the narrow border stripe, which is rarely if ever found in Persian rugs. In color, in dignity, in texture, in all the perfections of craft, this is one of the noblest, as it is one of the oldest carpets in the collection.

PERSIAN CARPET OF THE SIX-
TEENTH CENTURY

Length, eleven feet five inches. Width, six feet.

Warp, silk. Weft, cotton. Pile, wool.

Texture, Two hundred and twenty-four hand-tied Persian knots
to the square inch.

THIS is one of the finest fabrics, and in a way one of the most confusing in the collection, both as to border and centre. It suggests a somewhat later period of construction, but is nevertheless of most skillful workmanship. The design is one in the intricacies of which it is a task for the modern and unpracticed eye to discern any fundamental unity, or even absolute coördination. It is, however, wrought in the highest textile manner, with fascinating continuity, and with a color discrimination rarely surpassed.

There is a combination of inspirations here which is eloquent of origin, and while the factors differ materially in character, the weaver—or designer—has handled them all with notable skill and has managed by extraordinary color sense to harmonize them in a fabric as charming as it is difficult of analysis.

First to be noted is the essential disagreement in motive between the central field and the border section. By comparison it will be seen that the border design is a fanciful elaboration of the arabesque traceries found in the large Bagdad carpet No. 226, and the Ispahan state carpet No. 227, but with an ornamentation the character of which it will be remarked falls something short of that in No. 226. The shapes produced by the projection of the ribband defining lines are eccentric in the extreme, but their coördination, it is easily seen, is perfect. The corners are skillfully arrived at and the sides and ends are in admirable balance, in form if not in color. In the main border, as well as in the guard stripes, appears the reddish brown which

is in a way a mark of western origin, and the pattern of this inner stripe is of a blocky character quite at variance with the high conception of the carpet, and particularly with the dainty ornamentation which fills the central field.

While with due respect to the highest traditions the colors of the Ispahan cult, dark crimson for the centre and moss green for the border, have been retained, the ornamentation of the centre is some way removed from the characteristic Ispahan devices found in the small wool rug of Ardebil No. 226, or the large old *kali* No. 220. In evidence of the weaver's high intent, which indeed is manifest in the entire result, the lotus forms and the cloudband which were affected by the best school of the period of Abbas are used, and the under-pattern, in a lighter shade of the ground color, is presented much as it is in the Goupil carpet No. 211 and other fabrics of renown. There are nevertheless combined with it in this astonishing central design some plainly recognizable features, not alone of later Persian ornament, but certain devices which appear even in the Shirvan rugs of the Caucasus and the heavy tribal fabrics of Kurdistan. The color in the main elements of the design, moreover, is hardly the coloring of the Abbasid court carpets.

Another mark of later origin, and perhaps of the downward tendency against which the weaver has made such a valiant struggle, is the faulty balance which marks the central design. The almost mathematical nicety with which the patterns are usually distributed from a central point in Sixteenth Century rugs of the highest class is here lacking. The design seems to have been built from the axis of the rug, which is quite clearly defined, and with this in view it is possible to trace a balance.

Without regard to this more or less technical phase, the very complexity and profusion of the design, coupled with colors so admirable in every way, has produced a fabric which, whether it be of India under the Persian dispensation, or of Shiraz, as may be urged with some substantial reasons, has few superiors in point of richness or of textile dexterity. An uncommon feature, and one which contributes largely to the lightness and daintiness of

the fabric, is the use of cotton for the white areas, which does not turn yellow, as wool does, but retains its pure whiteness to the end. This, again, even in the present day, is a favorite trick of the Shiraz weavers.

No. 210

97 a
**POLISH CARPET OF THE SIX-
TEENTH CENTURY**

Length, six feet six inches. Width, four feet seven inches.

Warp, cotton. Weft, silk. Pile, silk.

Texture, Two hundred and eight Persian hand-tied knots to the square inch.

It is in the smallest degree likely that the doubt which exists regarding the origin of these so-called "Polish carpets" will ever be wholly set at rest. Many well-informed students of textiles have been loath to accept the explanation which holds these rugs to have been made at Warsaw, by Oriental weavers, under the direction of one Merscherski, who had studied textile methods in Persia and India. While accepting the name "Polish," applied chiefly because of the traditions existing in certain noble families of Poland, these scholars have inclined to treat the fabrics as eccentric products of some part of Persia, not, however, definitely fixed, or of some country intermediate between Persia and old Russia. Evidences upon both sides of the question are sufficiently nebulous. The most cogent argument, perhaps, is that the East itself has, so far as is known, sent forth no fabrics of like character.

The carpet here presented tends to uphold the Polish, or at least a European, hypothesis. In it, as in all of its class (and the survivals are comparatively few in number), there is a manifest development of color-theory, of composition, a manner of

treating the well-recognized Oriental decorative elements, which is wholly at variance with the Eastern method, and which, save for the essential forms used, does not forcibly suggest Asiatic derivation. Even the texture, although the knot follows the Persian method, has a feeling different from that of any Sixteenth Century product of Iran.

In this, as in all pieces of this school, there is a studious and consistent use of soft tints—browns, fawns, and the like—which are distinctly European. Upon such quiet background, and upon the flat surfaces furnished by the superabundant metal employed, the more positive colors of the designs are displayed; and in the selection of these, even, there is testimony to the nearness of the complementary idea, quite at odds with Persian color tendencies. Take, by way of illustration, the way in which the “salmon-red,” so liberally used in many of the Polish pieces, is employed to offset the strong green of the border. This particular reddish shade is one that it will be difficult to match in genuine Oriental fabrics; the nearest approach to it is probably the harsh and rather unpleasant brown so common in parts of Mesopotamia and the western borders of Kurdistan. The combination of the “salmon-red” with the shade of green appearing here is sufficiently frequent in the Polish carpets to indicate one inspiration for them all.

The feature most distinctive of the carpets of this class, however, is the extraordinary use that has been made of metal-covered threads to produce large areas of gold and silver in the design. In the contemporary art of Persia, certainly, the metals are not employed to any such extent, nor, as can be seen by contrasting this with the recognized Persian weavings, in a like manner. It is easy to believe, therefore, that the suggestion for this addition to the Polish carpets was gained in India, among whose rich textiles were many sumptuous cloths of gold and silver. Be that as it may, the metal surfaces, softened now by age and by the wear which it is plain they have undergone, make effective addition to the symphonies so admirable in all these carpets.

Chief, no doubt, among the stumbling-blocks in the way of those who have striven with the problem of the Polish carpets has

been the fact that every component, in every design, is of Eastern origin. In most of the pieces—and all are readily recognizable from their likeness to one another—the diamond-shaped arrangement of stalks found in the familiar Herati design (the *tereh baluk*, or “fish pattern”) is utilized in the establishment of a centre, and often, as here, the entire motive and framework of the central design is found to be this pattern, together, usually, with the palmette and escutcheon features common in the Herati border. The medallion spaces, instead of being positively outlined, are generally produced by other curving stalks, very broadly drawn, and in varied coloring, which, while in close harmony with the key established for the whole, is most unusual when considered from an Oriental standpoint. The whole design is made up of Eastern conceits, yet nothing seems more unlikely than that this rug was made in Asia in the century which produced, say, the carpet shown as No. 206.

354
No. 211

**POLISH CARPET OF THE SIX-
TEENTH CENTURY**

Length, six feet six inches. Width, four feet seven inches.

Warp, cotton. Weft, cotton. Pile, silk.

Texture, One hundred and ninety-two hand-tied knots to the square inch.

BETWEEN this example and No. XIV there is such strong evidence of kinship that it must be inferred they were the product of almost the same period. This is particularly noticeable in the narrow stripes of the border, but another impulse is apparent in this rug, in that the reciprocal is of a Caucasian or Tartar character and the small floral figures in the base are of the polylobe order, which is admittedly of Mongol derivation and is found more frequently in the rugs of Karabagh.

The centre of the carpet, however, holds to the Persian teaching and presents the familiar diamond shape of Herat as a centre element, with scrolls in light green extending to the four angles, when they culminate in heavy, scutcheon-like flowers. From these on the sides grow subordinate half-medallions in brown, and these in turn are flanked above and below by other half-medallions in green, with some gold thread and small devices in the centre. They have only small connection, through the creepers, with the central part of the rug, but seem to be joined with the end features and to enclose the whole.

The scutcheon figure, so familiar in the standard Herati border pattern, is used in the top and bottom of the field, being correlated in a way with the centre. The small corners and ends as well as the centre are in the yellow metal-thread. So far as color inspiration is concerned, to most critical eyes this carpet would seem to contain a somewhat ruder note than many of its fellows.

No. 212

12000
**POLISH CARPET OF THE SIX-
TEENTH CENTURY**

Length, six feet eleven inches. Width, four feet ten inches.

Wrap, cotton. Weft, cotton. Pile, silk.

Texture, One hundred and fifty-six hand-tied knots to the square inch.

IN DESIGN and color massing this will be accounted one of the best of the Polish pieces though in point of texture it falls somewhat below the average of the fabrics of its class. The extremely wide border of deftly modulated green is remarkable for its vivacity and the variety of its color effects perhaps determines, more than aught else, the character of the design. There is apparent

here the same skill in shading, and in fact, throughout the rug the same mastery of color agreements, which has been pointed out as distinguishing the other Polish rugs. While there is, as has been remarked, a clear unity or inspiration in all the carpets of the Polish class, some items in the design of this fabric demand special attention. It presents, as do all the rest, a utilization of standard Oriental elements, with an adaptation purely European, and the consistency with which the work is accomplished is noticeable in some of the minor points referred to.

Take for example the guard stripes, or narrower bands of the border. The outer one of these is occupied by a floral pattern more or less realistic in character, while in the inner is found the reciprocal Y shape so common in the rugs of Central Persia, Hamadan, Feraghan and even Farsistan. The color allotment in this stripe is peculiarly characteristic of the Polish designer, terra cotta and yellow offset against each other in the outer and inner reciprocals. In the main border the same general color arrangement maintains, yellow being employed for the heavier stalks of the pattern, with light red or pink for definition, and for the lighter stalks carrying flowers, pink or terra cotta with white for a defining line. The two colors for the metal thread—white and yellow—are here utilized again, and again the Herati principle is dominant in field and border.

Some rich pictorial quality has been secured in the centre, by carrying out the medallion in silver white and laying all the heavy creepers upon it in a deep shade of terra cotta—almost brown—with pale greens to relieve it, while the inner medallion is in the yellow metal thread and on this blue and green are used, with perceptibly less of the terra cotta. The requisite strength is maintained, however, by the dark blues of the strong scroll pattern enclosing the palmettes, which constitute the determinative factor of the design.

The actual centre is lightly laid in pale blue and yellow with small flowers on both sides in appropriately delicate coloring, with the principal of the rosettes in white, and with some display again, of terra cotta and pale green. The perpendicular palmettes have a heavy calyx of green, and are in heavy colors—

dark blue, terra cotta and for relief a lighter blue. The definition of the medallion is perfect and the harmony of the entire composition is sustained in a most artistic fashion.

No. 213

POLISH CARPET OF THE SIX-TEENTH CENTURY

35-22 Length, six feet ten inches. Width, five feet eight inches.

Warp, cotton. Weft, cotton. Pile, silk.

Texture, about two hundred and fifty hand-tide Persian knots to the square inch.

THE general arrangement here will at once be seen to resemble closely that followed in all the Polish pieces, and the color distribution is so carefully conceived and so skillfully carried out that it leaves nothing to be desired. This, indeed, is where the greatest variance between the Polish fabrics and those of recognized Persian authorship is revealed. The "Polish" designer seems to have worked under a deeper inspiration, and while the coloring of the Persian carpets, even those of the highest order, is conventional or symbolical, that of the Polish weavings seems to have been dominated, in each rug, by some particular phase or agreement found in nature, a morning or evening condition of sky, a specific period of year, whether Spring, with its earliest tints of vernal green, or late Autumn, in which intense bits of residual color are offset against a dun and sober background. This profound color quality is most impressive in all these fabrics, and one cannot but feel that here is a new intelligence and a new temperament at work with old designs and mechanisms, which is nevertheless quite at variance with the spirit of older Asia, and much more imbued with the Western color theories.

Inside the conventional central lozenge shape here are white threads, in the spaces just outside, yellow, which is carried down to the ends, and as in No. 210 out into the corners, where with a slender defining area of pink it comes into relief against the strong blue of the corners. Again in the reciprocal of the main border, in which the metal is set off against a dull brown, with a narrow definition of salmon red, the white threads are used, producing an effect which is indescribably soft.

The inner guard stripe in salmon red, carries a Persian device; the outer one, a faded pink pattern on pale green. There are six spaces, escutcheon in salmon red, bearing flowers or leaves, and these are set off by extra shoots ornamented with Chinese germ symbols and having Persian flowers also, in bold drawing. It may be well to call attention here again to the fact that while the coloring of most of the Polish carpets is amazingly soft and harmonious, the drawing itself is usually vigorous and at times almost ponderous.

No. 214

POLISH CARPET OF THE SIX-TEENTH CENTURY

Length, nine feet one inch. Width, five feet two inches.

Warp, cotton. Weft, silk. Pile, silk.

Texture, Two hundred and eighty-nine hand-tied Persian knots to the square inch.

HERE again, as in No. 210, we find a Polish rug of unmistakably type, but with no trace of the customary trefoil appearing in the design. In the majority of these Polonais carpets, the Caucasian *penchant* for the trefoil or some similar reciprocal form in one or another of the border stripes is very plain, sustaining a contention which has been made by some careful students

of these fabrics, that they were neither made in Poland itself, nor yet in Persia, but in some country situated between the two. That their chief decorative inspiration is Persian there can be no substantial doubt. The predominant quality of the pure Persian, a profuse array of delicate floral elements—flowers, vine traceries and the like—is quite missing in these. While the general distribution of design is Persian, nearly all trace of characteristic Persianesque treatment has disappeared. A more strictly Koranic rule has been followed, in the omission of all forms of natural depiction, such as birds, animals and human figures, which would predicate a Sunnite authorship. Whatever the actual and authentic history of these extraordinary fabrics may be, they certainly have established a place all their own in the field of Eastern textile art; and while there is sufficient diversity in their designs to indicate various workmanship, the school is so patently dominated by one inventive mind that the mystery which hides their origin grows denser, rather than is dispelled, by much study.

The example here under consideration preserves the exalted form of medallion, which is characteristic of them all, and starts, as the greater number seem to, from a centre which is the rhomboidal lozenge shape of the traditional Herati, or "fish" pattern. This combination, with its lancet leaves, seems in fact to be the basis of nine-tenths of the Polish carpet designs, although, as has already been pointed out, the Persian devices serve rather as a theme or text than in any degree as a model. About this centre, arranged at right angles, are conventional lotus flowers, likewise borrowed from the Persian. On the oblique or diagonal corners are shapes evidently of Chinese origin, but converted by this master of design into a version of the Iranian leaf forms just referred to, supporting the angles which the stalks form in the definition of the medallion. The main central medallion terminates in a large scroll, with winged sides, and with conventional floral adornment. And here again, as in No. 210, the real Oriental touch is found. Either the weavers of these rugs must have been Asiatics, striving to escape from the circumscription of a European workmaster, or else the deviser of them caught

from the Persian models, and emphasized in his inventions, the most fascinating feature of all native Asiatic weavings, namely, the abrupt change of ground color. One of these scrolls, for example, is half in blue and half in fawn brown, a diversion quite worthy of the Kurds of Western Persia or certain of the Caucasian weavers of Daghestan, while at the other end it is all in brown and gray.

Here again, we observe the deft trick with the metal-coated threads which compose the *brôché* portions, the centre ground being white or nearly so, while in the secondary medallion the silver is upon a yellow thread. This leaves a brownish tint blending well into the salmon color of the silk pile, which serves as the main ground, the corners having been extended, after a manner common in certain Persian fabrics, to form a continuous space along the sides of the rug. The lancet leaves derived from the Herati are freely used in accomplishing this; in fact, the leaf plays even a larger part than is usual. The palmettes are enclosed in it.

There is a strong presentation of yellow in this carpet. Its lighter tints, with the blue used in the heavier parts of the design, stand out in exquisite contrast. The green, so predominant in other Polish rugs of the collection, is reduced to a minimum, and is nowhere pronounced in strength. The central colorings are carried out studiously over the small areas, even to the outer borders, with a skillful distribution that lends greatly to the unity of the whole.

**SILK CARPET FROM ARDEBIL
MOSQUE**

Length, seven feet two and one-half inches. Width, six feet five inches.

Warp, cotton. Weft, silk. Pile, silk.

Texture, Six hundred and seventy-five hand-tied Persian knots to the square inch.


THIS may almost be accounted a carpet of two colors, so largely do the red and green predominate in it. Practically the only variations from this narrow schedule are the small quantities of yellow and blue used in picking out the patterns of the field and border. There is every indication of great age here, and even were the fact not known it would be easy to deduce that in its original state it had been much larger and more pretentious, that the portions here so deftly united, in a fashion quite mosaic, are but the residue of what was once a mosque carpet of the most splendid kind. The personal statement of Mr. Stebbing, made to the writer in London, is confirmatory of this, since he says that when the Ardebil consignment reached the warehouses of Vincent Robinson & Company this piece was little more than a collection of tatters, from which, possibly upon its departure from the mosque, or upon the route, predatory but worshipful Mussulmans had cut scraps for their own edification and spiritual benefit. The work of restoring it has been accomplished with the same sagacity and patience that have preserved to the world the other famous fabric of Ardebil. Portions of the heavier trees have been omitted, and branches which it was necessary to supply have been woven in without regard to their original position, in such direction as would best aid in saving some other portion of the fabric, or in the utilization of some small piece which a more impulsive artist would have thrown away.

The limitation referred to in the matter of color finds parallel in the design, and the consistency—seemingly intuitive—which prevails in all rugs woven under the highest teaching, is particularly noticeable here. The motive and suggestion of the carpet is life—vigorous, beautiful, sacred and perpetual. To that end the design of the field concerns itself only with the tree device—emblem of renewal—in its principal known decorative forms. At the bottom, in a transverse row, are cypress trees showing considerable effort at elaboration, and suggesting in their treatment the Khorassan or Indian form of the cone or pear pattern. The trees of this lower row are contained in pots, a touch often seen to this day in the prayer rugs of Turkish races farther West. By way of enrichment, other growths are represented, more or less stiffly drawn.

The remaining space is occupied by different arboreal forms, arranged in rows, and in these, again, alternately according to their kinds. There are two varieties of flowering trees, while the remaining tree is of the foliage order, free of any floral adjunct, but vigorous in leaf and with its masses drawn in what must be considered good perspective and with great realism and accuracy of detail.

In the collocation of these several rows there is employed an element upon which Mr. Stebbing lays much stress, and rightly, since it reveals the derivation of a device quite common in certain Caucasian rugs down even to the present day. It is the waving line which serves as a base for each row of trees. Here it appears in a natural guise, and is interpreted by Mr. Stebbing as representing the river bed and banks, with stones, reeds and flower-bearing bushes, and even the dried-up pools—though perhaps this last suggestion is somewhat imaginative. In the later Caucasian fabrics this undulatory base appears merely as a serrate line between the rows of patterns, which are oftentimes conventional trees and flower devices. It is noteworthy in this connection that even in the oldest Egyptian symbolism a zig-zag line stood for water—and, by implication, for eternity—and a succession of these, arranged to represent the sea, has long been a recognized carpet design in India, China and Persia.

In the borders, the life idea is still foremost, the vine typifying continuity and the lotus and the sunflower being recognized symbols of regeneration. The small forms, readily identified as Chinese, which occur throughout the border as adujuncts of the vine, are shown by Mr. Stebbing, in an exhaustive discussion convincingly illustrated, to be the cotyledons, or seed cells.

In the narrow stripes the iris, on a swaying vine, speaks of Egyptian influence, and reads a lesson kin to that found in the other parts of the rug. Even the narrow dividing lines, known to the weavers as *su* or "water," show forth the same idea, in the succession of small  shapes used so commonly for like purposes in the fine Persian weavings of Feraghan, and in certain Caucasian fabrics, from the earliest times down to the present, and which are universally recognized as the primitive "sun lines" and a symbol of life and of God the giver thereof. This carpet should be compared with No. IV.

No. 216

15280
**OLD PERSIAN CARPET FROM THE
ARDEBIL MOSQUE**

Length, ten feet eleven inches. Width, five feet ten inches.

Warp, silk. Welft, silk. Pile, wool.

*Texture, Four hundred and eighty-four hand-tied Persian knots
to the square inch.*

THIS small carpet was second of the trio disposed of to a Sultana-bad dealer more than a quarter of a century ago, when repairs to the mosque at Ardebil made new floor coverings necessary. While not, perhaps, so purely a worship carpet as were the great twin fabrics of Maksoud, it is replete with religious symbolism, and, doubtless in keen appreciation of the honor for which it was intended, is made, withal, in the best manner of the Sefavian arti-

sans. Both the design and coloring would suggest that it may have been made some years later than the greater Ardebil carpets, but while indulging, as it had then become the fashion to do, the tendency to employ silver threads for certain of the higher lights, the weaver retained the rich and dignified blue border ground which seems to have been characteristic of the earlier Sefi period.

Here, as in the heavier carpet shown in No. 207, the flowers are subordinated to the animal elements for the purpose of emphasizing a central idea. These are cast with a careful eye to the correspondence of one side of the design with the other. The predominant group is the familiar one representing the triumph of good over evil, and Mr. Stebbing, in the notes upon the carpet in his Ardebil volume, where it was reproduced in a hand-wrought color plate, remarks that this group is repeated ten times in the body of the rug. With exactitude he adds: "There are ten wild boars in full flight, the drawing strikingly recalling one of the animals represented in the rock-cut sculptures of Tak-i-Bostan, near Kermanshah. There are ten large animals, perhaps bears, and twenty of smaller size, all drawn with great freedom." It may be further noted that the coloring of the principal group is of the strongest sort of yellow and the deepest blue, which lend to it an emphasis far beyond every other feature of the carpet.

A large part of the "atmosphere" of this fabric, the harmony and quiet dignity which distinguish it, is due to the refinement of its borders, which will bear comparison with those of any piece in the collection. There is no color for which the Persian has a more profound regard than for this deep blue. As a ground color it is supposed to convey the idea of eternity, and the Persian artists display everywhere a keen knowledge of its value as background. Aside from the religious propriety of placing the cloud symbol upon this ground as the chief feature of the border pattern, a fine æsthetic sense is shown in the choice of a light color for the purpose. The touch of brightness thus obtained is most effective in itself, and counterbalances, besides, the strong values of the yellow and blue used for the animal groups in the centre. A further step in the same direction is the choice of cream white for the ground of the inner guard stripe of the border, while the

outer or confining stripe is red. A similar distribution is found in No. 206 and No. 220, and the spaciousness which it gives is apparent in all three.

No. 217

OLD PERSIAN CARPET WITH SILVER ORNAMENTATION

510 Length, seven feet one inch. Width, four feet nine inches.

Warp, silk. Weft, silk. Pile, wool.

Texture, Five hundred and seventy-six hand-tied Persian knots to the square inch.

IN POINT of balance, in symmetry, in clarity and strength of design this is one of the most admirable fabrics in the collection, a fine, vigorous and most unusual conception. It is in every particular an almost exact counterpart of the piece in Baron Nathaniel Rothschild's collection, appearing as Plate XCVII in the Vienna book "Oriental Carpets." Excepting, of course, the Polish carpets, it has a far greater display of metal threads than any of the others in the Yerkes collection, but whereas in the Polish pieces the silver is used in mass, to produce luminous grounds of considerable area, here it is distributed throughout the entire fabric, in the running design, virtually taking the place of the wool-white and other light colors. Well-nigh all the white in the carpet, whether of vine, flower or conventional figure, is accomplished with the metal. It is interesting to compare it with any or all of the Polish carpets. The coloring here, however, is characteristically Persian, even to the retention of the crimson field and green border ground. The Polish weavers, as has been said, developed a color scheme of their own, along wholly different lines and productive of an altogether different pictorial result. It is

to be noted, also, that the method of applying the metal threads is entirely different in the Polish carpets from that employed by Persian workmen.

There is presented here a central medallion similar to those found in Nos. 228, 206, 218 and 219. Within this is the customary small, round shield, deep in color and floral as to background, upon which figures are displayed—in this case eight birds, wrought in metal. Inside this, in a still smaller circle, another device may have been, but what it was there is no means of knowing, as restoration has permanently destroyed whatever trace of figuration remained, and only the silver of the ground is left. In the outer band of the main medallion are palmettes, in bold drawing, the four larger ones at the cardinal points, the four smaller intervening, with vines carrying still smaller flowers, all with marked regularity.

In the main ground of the field is a sub-pattern of small flowers, skillfully executed and most accurately arranged. Upon this as a background the bolder features of the main design are laid, after the manner of Kasvin and Ispahan. Two principal elements are displayed. One is the palmette, the lotus development which in so many Persian rugs of the Sefi times occupies every place of prominence. The other is a Herati feature, the stalks used to connect the palmettes. These are laid in silver, and show forth in regular relation the current diamond shapes and row arrangement distinctive of the Herati design. It is in these main figures of the field that the single essential point of resemblance between this and the Polish carpets is to be found. In the greater number of the Polish pieces, as may be discerned by examination of the plates, the design is built almost entirely upon a combination of these two ancient and well-recognized Persian elements, developed, by means of novel arrangement and coloring, into a wholly unfamiliar, if not original presentment.

In the borders of this rug no trace of relationship to the Polish is found. They are purely Oriental. The outer guard-stripe carries flowers in a characteristic Persian arrangement, with smaller ones connecting; the inner stripe is divided into spaces, alternately blue and green, within each of which, upon a

floral background, appears a portion of an inscription, which is continued throughout the entire circumference. The spaces containing the inscription are separated by squares of silver, in each of which, clearly drawn in outline, is displayed the eight-rayed star.

The main border stripe is quite unusual. In Persian rugs of quality similar to this the inscriptions are ordinarily placed in large characters in the great cartouches about the main border. Here these spaces are grounded in silver, and their decoration consists in the main of three flowers of the lotus order, the middle one red, the two supporting flowers in blue, and in the hearts of the larger, again, silver appears. The small alternating cartouche carries a set design. All the ground space of the main border stripe not occupied by these cartouches is given over to the cloud-band, also wrought in silver, to leaf forms and life symbols. The effect of the white metal upon a dark green background is remarkably rich.

The inscription of the main border, meantime, has found place in small transverse cartouches in red, which alternate with all the other cartouches both great and small. There is no clearer mark of singularity in the rug than this minimizing of the inscriptions, which in so many Persian fabrics, such for example as No. XX, are equal in prominence with the central medallion itself.

PERSIAN CARPET OF THE SIX-TEENTH CENTURY

Length, eight feet eight inches over all; six feet four inches of the original Persian weaving. Width, five feet ten inches.

Warp, silk. Weft, silk. Pile, wool.

Texture, Six hundred and seventy-six hand-tied Persian knots to the square inch.

SEVERAL carpets of this character—the renowned Susandschird, which mark the highest stage of Oriental carpet production—have found their way into European and American collections, and the known fact that one of them, coming directly from the Turkish seraglio to the hands of its present owner, had been sent as a gift to a Sultan of Turkey by the contemporary Persian Shah, is ground for the assumption, amply sustained by their quality, that all of them were wrought upon the royal looms. Noteworthy among the other pieces are the carpet owned by Prince Lobanow-Rostowsky, published as Plate XI, and that purchased at the Goupil sale for the Musée des Arts Decoratifs, published as Plate LXXI, in the Vienna Book, the carpet owned by Henry Salting, Esq., in England, published in color in an early number of the *Burlington Magazine* (London, 1903). The yellow-bordered piece which was the principal feature of the late Mr. Henry Marquand's collection (New York, 1903) is also closely related.

Although differing somewhat in details of design and color, these fabrics all bear clear resemblance to one another in general arrangement, in the distribution of the metal surfaces, the location of the silver inscriptions, in the great border cartouches, in the drawing of the flowers and animals, and in every important textile detail. Close relation is also to be traced between this carpet and No. 206, and, in the central medallion especially, with the Maksoud carpets of Ardebil. In this piece there is a little

more of the arabesque suggestion, but the design is brought out more forcibly than in the larger carpets, by the dark ground of the central medallion and cartouches and by using silver for some of the stronger elements. The scutcheon shapes in the medallion, for example, of a Herati character, are defined by heavy areas of silver, while the cloud pattern, used in faint blue as a sort of invisible design in the Ardebil, is here reserved to take the place of birds and other figures in the inner circle. The actual centre is a small rosette in silver, with a minute rosette in green and red, which gives the strong key maintained in every part of the design. The central circle has a ground of the same medium blue that is found in the outer border, a common means, among Eastern weavers, of maintaining a color key throughout a carpet. The ground of the larger medallion is the dark old Persian blue so rare in modern weavings.

This studious judgment in the distribution of a color from center to border is manifest in all the carpets of this class, and even great attention has been given to the just partition of the metal. This has been accomplished with the greatest nicety, and with the most illuminating effect upon the general tone of the whole. Beginning with the strong devices in the central area, the silver has been carried with fine distributive sense even into the outer border, where it appears, as it does in fact in the inner guard-stripe, in the small rosettes and palmettes connected by a rather heavy vine. These little touches in metal in the narrow stripes serve to soften the effect of the massive silver inscriptions, which would otherwise be offensively prominent. It is further worthy of notice that still more of lightness and daintiness is obtained by using a pale blue—almost white—for the ground of the inner stripe, the same thing that is done in No. 206 and No. 216.

With this carpet, which like that shown in Plate LXXI of the Vienna book and now in the Musée des Arts Decoratifs, belonged formerly to the Goupil collection, time has not dealt too gently. It has fared worse than some of its fellows, but thorough restoration has availed to preserve, in the main, its pictorial character. The ends seem to have suffered especially, and it has

been necessary to weave in anew the entire border section at both ends. In this, intelligently as it has been done, excellent opportunity is offered to contrast the work of the old and the later time, as well as the materials then and now obtainable. The result is more or less disheartening. The wool of the new portion is found, upon slight examination, to be dull in color and harsh to the touch as compared with the old; the delicate white vine tracery upon the ground is spiritless and passing heavy, the red itself dingy by contrast with the original color. The rich, yellowish, vernal green of the smaller cartouches of the borders is exchanged for an unpleasant brown in the new portions; the supplied *polylobes* themselves are imperfect in contour, the double lines which confine them heavy and irregular. The inscriptions in the new part are jumbled and inadequate copies put in, like the Oriental inscriptions in the Italian weavings of the Fourteenth, Fifteenth and Sixteenth Centuries, solely to complete a picture. One of them, in fact, appears to be placed backward. To crown all, the metal used is already tarnished and dead, while that in the earlier part of the rug is still bright and luminous, after the wear and exposure of wellnigh four hundred years.

9608
No. 219

PERSIAN CARPET OF THE SIX- TEENTH CENTURY

Length, sixteen feet eight inches. Width, six feet eight and one-half inches.

Warp, silk. Weft, silk. Pile, wool.

Texture, Four hundred and eighty hand-tied Persian knots to the square inch.

It is not difficult to determine the general class and period of this carpet. Its relationship to, say, Nos. 206, 217 and 218 is sufficiently clear: The mark of the Sefavian influence is strong and

clearly discernible throughout and the technical quality provides ample proof that the fabric was made upon royal looms. But it is equally evident that the designer and weaver wrought under some special impulse—whether of locality, temperament or near environment it is impossible to say—no trace of which is to be found in the carpets hitherto referred to.

Considering, for example, the testimony of the color, we find that the theory of contrast in the ground-color of field and border, so steadfastly maintained by most of the weavers of Sefi times, is here abandoned, and the predominant mass in the main border stripe is a red similar to that of the field. There is offset against this, in the longer running pattern, an unusual amount of yellow, suggestive, as has been said elsewhere, of joy and elation. It is at this point, as well as in some features of the design, that this carpet comes nearest in kinship to No. 206, to the high key and jubilant motive of which attention has already been called. That the yellow is used to express this specific idea is made still clearer by the abundance of green, having a similar emblematic value, notably in the corner areas of the field. In No. 206 the green is found in the border ground, after the Kasvin and Ispahan fashion, and the yellow has its place as ground of the centre medallion. Here, where the distribution of the central hues is so different, a new color has been called into play, the soft brown of the camel's-hair in the central medallion. This, as a ground color, is by no means common, and must, I believe, be attributed to the western part of Persia, since, in the fabrics of a later date, it seems to be found only among the products of Kurdistan, and it is in this as well as in the border design that there may be discerned a variant note, quite possibly geographical.

In connection with the central medallion, the similarity of its design to that of No. II should be observed, as corroborative of the likeness in general meaning of the two fabrics. About a centre, the device of which is four swans, the artist has depicted a feast of the *djinni* or sprites. These are seated after the Oriental manner, and servitors, also winged beings, offer wine upon the one hand, while on the other celestial musicians, harpers and

players of the tambourine, are disposed in the attitudes of their calling.

The whole floral structure really serves here, as it does in so many fabrics of the class, the purpose of background. In this respect is manifest a certain resemblance to No. 207, although in every respect this carpet is by far the superior fabric. The birds and animals which are dominant factors in the central design, and which in drawing and workmanship are nearly if not altogether as good as those in No. 206, are carried into the border, where the alternate scutcheons present, one a peacock in full plumage, the other two paroquets face to face, with heads uplifted as if uttering their cries.

Taken all in all, this carpet is one of the most interesting and admirable in the collection, and, for that matter, in the world. It has profited, too, by the excellent work done upon it in the way of restoration. The whole outward part of the fabric, particularly at the ends, and also a considerable portion of the central section, has been restored. But the workman, whether the task was performed in the East or the West, has retained with commendable fidelity the masterly drawing and the wonderful color agreements which distinguished the original. The carpet was secured from a Paris dealer who had no data regarding its previous history.

No. 220

PERSIAN CARPET OF THE SIX-
TEENTH CENTURY

Length, twenty-one feet one inch. Width, nine feet eight inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, About two hundred hand-tied Persian knots to the square inch.

WORN, frayed, darned and clumsily inwoven as it is, this carpet is nevertheless a splendid survival of the period of Abbas, and fit to take rank with the best Persian loom products. The design, moving from a small central device, enclosed in a diamond shape, formed by four slender creepers in white, is carefully balanced and conforms in detail to the requirements of the time. The point of departure just referred to errs a little, it will be observed, from the middle point of the carpet, an irregularity frequent in all save the most scrupulously designed fabrics, such for example as No. 217 and No. 218. This arises from the fact that in only a few of the distinctively royal carpets, even of the best epoch, have the Eastern weavers made a practice of drawing a design in advance of the work. The only vagrant note of color in the carpet appears to be the brownish yellow, which is employed in the inner guard-stripe and in certain prominent elements of the design, and which is usually considered a mark of Western influence. The carpet has undergone severe usage, and considerable repair has been made upon it, almost wholly in a flat tapestry stitch, and in color which, whatever it might have been originally, is now much lighter than that into which it was introduced. It is, however, of very high order, and with proper restoration would be hard to surpass.

PERSIAN CARPET OF THE
FIFTEENTH CENTURY

Length, nineteen feet six inches. Width, ten feet.

Warp, cotton. Weft, cotton. Pile, wool.

Texture, Two hundred and twenty-four Persian hand-tied knots to the square inch.

WHILE lacking the technical mastery which marks the later period, the carpet here shown is high in conception, studious in the working out of its design, and most conscientious in craftsmanship. The design is exceptionally well balanced, and although the field, with its floral and animal ornamentation, is dwarfed by the stupendous central medallion and the equally ponderous border, these last maintain, between them, a powerful harmony. The animal figures, whether singly or in groups, are disposed in the field with scrupulous exactitude, but, it must be owned, are rather stiff and heavy in treatment when compared with the realistic and vivacious handling of those in, say, No. 206.

In its deeper religious significance, as well as its humanity, the carpet is impressively strong, perhaps its most striking feature being found in the main border. Here, following the Herati instruction, the rosette and palmette with vine accompaniments are retained in alteration, but in drawing they are heavy and the palmette has the turunji or orange conformation. In the rosettes appears a depiction of the conflict between good and evil, as shown forth in the lion pursuit of and attack upon the deer. In the other, oddly enough, is repeated a representation of Adam and Eve in the Garden, at the moment of the giving of the apple.

Other symbolic figures of similar significance to be noticed are the fish in the four half-medallions at the sides of the field, and the peacocks in the small temple lamp medallions depending from the centre. The flower and vine display of the rug, generally, is scant, divergent and stiff in treatment, and even

throughout it the life emblems, cotyledons, are scattered, allegorical vigor seems to have usurped the place of that floral richness which marks the fabrics of the later and higher school, but allegory and symbol alike point to the same concept, life and its renewal.

The outer guard-stripe is more ornate than the inner one, birds appearing as supporters of the larger floral devices. The vine arrangement in the borders is rather better, as a whole, than that of the field, in point of coördination, and the birds and animals considerably more lifelike.

Looking upon the fabric as a document, it is necessary to consider the inner guard-stripe in connection with the great central medallion. The design of the latter, it will be seen, represents a company of mounted hunters pursuing large game, while huntsmen with difficulty distinguishable, at the lateral angles, bear away the beasts already slain. The use of hunting scenes in decorative work has been observed in manuscripts and embroideries of a quiet early date, and particularly in some extraordinary shawls made in Cashmere, but it is possible that we have here one of the earliest examples of its employment in carpet design. Its highest known development is found in the celebrated "Hunting Carpet" belonging to the Austrian Court, reproduced as Plate LXXXI in the Vienna publication, and said by Professor Karabacek to have been a present to the Vienna Court from Peter the Great of Russia. The Vienna carpet, of course, presents the hunting scene with far greater elaboration than is permitted here, the entire field of the rug being given over to it. A most interesting agreement, however, is noticeable in the resemblance of the inner guard-stripe. In the Vienna carpet, as in this much larger, much less ornate, and presumably much older specimen, the figuration consists of a succession of heads. The Vienna fabric shows only lions, while here we have an alternation of faces, bestial and human, the latter especially rude and grotesque in drawing. Comparing the two fabrics and noting this accompanying border device common to both, we can readily believe that here is, in a way, the prototype, from which a later and more highly artistic age developed the renowned fabric of Vienna.

No. 222

**OLD MOSQUE CARPET OF NORTH-
ERN PERSIA**

Length, twenty-eight feet three inches. Width, ten feet seven inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, Two hundred and eight hand-tied Persian knots to the square inch.

No. 223

**OLD MOSQUE CARPET OF NORTH-
ERN PERSIA**

Length, twenty-seven feet. Width, ten feet eight inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, Two hundred and eight hand-tied Persian knots to the square inch.

DISCARDING from consideration the decline in refinement which characterized the Persian workmanship after the Sixteenth Century, there is no doubt a large element of local influence in the design and workmanship of these carpets. Their general ground plan is plainly that of the high class Persian fabrics, but the treatment has all the rectilinear quality which is the racial mark of the Turanian, and is found in the Turkoman and Caucasian weavings of all periods. This tendency to the geometrical is apparent even in the delineation of the floral pattern and vines.

The carpets were nevertheless made with a high intent, and give every evidence of thoroughness and skill. Their extraordinary similarity is one mark of this. In dimension they vary but

little, and save that one is a little more worn than the other, it is a very difficult matter to distinguish between them. Only one or two of the large fabrics in the collection show more plainly the effect of wear, but the excellence of these two large pieces is proven by the fact that although almost bereft of piled surface their foundations are still intact, a most important consideration. In their coloring, dominated as it is by the lasting blue, and softened in almost every other hue, they are unmistakably beautiful.

No. 224

HEAVY CARPET ATTRIBUTED TO THE FIFTEENTH CENTURY

Length, fifteen feet ten inches. Width, eight feet nine inches.

Warp, cotton. Weft, wool. Pile, wool.

Texture, About two hundred hand-tied Persian knots to the square inch.

IN COLOR arrangement and to some extent in the schedule of colors, this carpet resembles the Ispahan, and by many that origin is assigned to it. Comparison with other pieces in the collection will confirm the doubt of its being of the same derivation. The entire theory of design shows an essential difference. While the large treatment of the palmettes is similar to that of Ispahan, the drawing is flat and blocky, and in one case, that of the large flowers protruding from the corners, presents practically a square. There is some use of the lotus forms but they are stiffly drawn.

It is worth while to compare the carpet and others of its type with the later products of Djushaghan, in which the vine stalks are utilized extensively to divide the field into tracts. In these, recurring regularly, are the conventional shapes from the

carpets of the more ornate school. Collectors of old carpets attach a particular value to the heavy, filled texture of which this carpet is such an excellent illustration. It is quite generally conceded that this characteristic is common only in the weavings of the Far East and Far West.

The dark red color used in the ground, with blue for the border, also appears in the Djushaghan carpets of the succeeding centuries, but the thing most eloquent as suggesting relationship between them and the fabric now under consideration, is the multiplicity of small flowers and the manner in which they are used to offset the larger devices. In the best Djushaghan products of the Seventeenth Century, and even later, the larger patterns are much modified, and in certain lights the small flowers are practically all that appears of the design. If this carpet be carefully observed it will be seen that this idea prevails both in the field and borders. The tree and plant forms in the border are variously drawn, and may be compared with the similar ones in the corners of No. 204. Another important fact is that many of these small flowers such as the pinks and rosebuds are drawn in profile, which is recognized as a peculiarity of Shiraz, and is also repeated in some of the rugs of Asia Minor, having undoubtedly been carried into Western Anatolia from the Persian districts. It should be remarked that Shiraz lies very near to the Djushaghan province, and further, as suggesting the origin of this carpet, that the inner guard-stripe is filled by the small reciprocal pattern familiar in the carpets of Sarawan, which adjoins Djushaghan on the north. The yellow, blue and light green here found are of qualities similar to that of the Ispahan, but the dark moss-green, which is so prominent an Ispahan feature, does not appear.

HISPANO-MORESQUE MOSQUE CARPET

Length, thirty-four feet five inches. Width, sixteen feet eight inches.

*Warp, cotton. Weft, wool. Surface, yarns, wool.
Texture, Flat stitch.*

THE influence of the Persian carpets of the Abbasid period is manifest in nearly all these old Spanish and Portuguese fabrics, but the treatment of the patterns has a character of its own. The leaf elements, for example, have been enlarged and more highly developed, so that they have become in a way the principal device. Elongated leaf forms with emphasized curves are combined to make a sort of medallion, regularly distributed throughout the field, alternating with rows of other purely Oriental figures. Within these leaf enclosures the palmettes and rosettes of the Persian school are used as secondary ornament.

While the coloring in a general way follows that of the Persian carpets, the quality and values of the dyes used are of a characteristic Moorish cast. The green, for example, could hardly occur elsewhere. Although bigger in every way, the kinship of this carpet to the fine Saracenic fabric No. 208 will be plainly seen. The essential crudity of this art is finally revealed by the loose patterns, particularly in the border, since in the field itself particular effort has been made to hold the design together. The adaptation of flat stitch into most of the European efforts at carpet weaving during this period is a long story in itself. The method originated in the djijims of Asia, which were made chiefly for coverings and which are found to this day. It was later employed in the Soumak or so-called Cashmere rugs of the Caucasus. After having been transplanted into Italy and Spain, and undergoing a process of high development, it came into use for the fine European tapestries. In such carpets as the

one here presented, its earliest European development is found. The singular thing about it is that it has undergone such tremendous wear, through four centuries or thereabouts, and still appears in such excellent condition.

No. 226

BAGDAD CARPET OF THE SIX-TEENTH CENTURY

Length, sixteen feet four inches. Width, eleven feet two inches.

Warp, cotton and silk. Weft, silk. Pile, wool.

Texture, Six hundred and seventy-six hand-tied Persian knots to the square inch.

AT LEAST three carpets of this character—and, from their close similarity in all particulars, probably of the self-same authorship—are known to exist in the collections of Europe and America. They are of marked individuality, and it is plain were creations of large importance, since the design is not, like the great majority of decorative conceits, repeated in ever-deteriorating form in the ordinary rugs of the East. The fabric here shown was formerly in the collection of Mr. Vincent Robinson in London, and a color reproduction of a part of it was published in his "Eastern Carpets" (1882). It was sold later by Mr. Robinson to Baron Adolph Thiem of Berlin, from whom, about fifteen years ago, it passed into the possession of Mr. Yerkes.

A second of the same school is shown in Plate XXXII of the Vienna publication, "Oriental Carpets" (1889), as the property of the Countess Clotilde Clam-Gallas, and the third, once equally magnificent, but now in a dilapidated state, lies upon the floor in the famous Musée des Tissus, in the Palais de Commerce at Lyons. There is ample ground for the belief that there must have been at least one other of the same order, of which no pub-

lication has been made, since it is plain, from careful examination, that the central field here shown is surrounded, in part at least, by a border not originally its own, and which could not, of course, have appertained to either of the other pieces above-mentioned. Scrutiny reveals that the body originally contained had a red ground, since inside the border, where it has been cut away, there remains a line of that color. The continuity of the series of cartouches—the great and the small ones—in the main borders is also broken, showing that parts of two borders may have been used, and in fact the juncture is plainly discernible. The process employed in this instance has been the same as in that of the Ardebil carpet of the South Kensington collection, with the same admirable and—for historic purposes—invaluable result, the preservation of an artistic unit.

Mr. Robinson, in his comments upon this carpet, constructed, from the several elements found in its design and workmanship, a very rational hypothesis as to its origin, and upon that hypothesis based a designation of it as “Bagdad.” The Viennese critics, in discussing the Clam-Gallas fabric, incline to the belief that the so-called Arabesque riband features were in no wise indigenous to the East, but had their origin rather in Roman decoration, and were imparted therefrom to all mediæval art. The reasoning of Mr. Robinson from historical conditions and events in Asia between the Seventh and Sixteenth centuries seem, however, coherent and sound.

The wonderful coördination which is the keynote of Arabic design, has elaborate exposition here, and its involved character is saved from confusion only by the mathematical nicety with which the pattern is carried out, effecting a signal unity and color balance. The enormous complexity of the design, at first not apparent by reason of its perfect unity, is revealed in the regular alternation of the medallion and ‘scutcheon shapes or “compartments,” of which the field is made up, and which seems in a way to follow some definite mathematical formula. The compartments in the field are of several orders. The primary and secondary are the rounded octagons, called by the French ornamentalists *polylobes réguliers*, application of the rectilinear to

which will show them to be only the eight-point star symbol of divinity. The difference between these, primary and secondary, lies only in size and coloring, but each has its place, and they are never confused nor confusable.

The third shape is more after the fashion of an heraldic scutcheon. The ground spaces, greater and lesser, left by the defining ribands, may perhaps be looked upon as the fourth and fifth classes of "compartments." Having defined these, it is not difficult to discover, one after another, a multitude of mathematical combinations to which they have been made to conform, and certain unvarying rules in the coloring and decoration of each. The colored reproduction conveys this impressively. For example, wherever the tertiary form is found with its axis lying either vertically or horizontally, it bears only the conventional decoration. Where its axis is diagonal to that of the carpet itself, birds appear within it. The rules governing the coloration of these areas are equally well observed. The red and blue compartments are so distributed that the number of like shapes similarly colored is equal. What has been designated as the tertiary shape, for example, appears thirty-four times in greenish-blue and thirty-four times in red. There are twelve half-figures of each of these, and, to show how exact is the workmanship, the parts of each formed at opposite sides or ends of the field complete the figure precisely.

Necessarily, so perfect an arrangement of these medallions and escutcheons, and such unerring alternation in color, implies and requires mastery of the arabesque line which defines the compartments. This line, with its almost inspirational curves and angles, runs through the field in such manner that were the color of the spaces discarded the arabesque design would still be admirable in itself.

In the spaces left for the ground color, which we have called the fourth and fifth, it is noticeable that no realistic figure appears. There are only creepers and flowers, among them the lotus, always working toward one of the subsidiary centres on a vertical or horizontal axis. An effect of lightness and brightness is afforded by this, which sets off with greater effect the somewhat

solid character of the medallions, but at the same time softens the whole by preventing abrupt contrasts. In the smaller ground spaces are the Chinese nature symbols in small form.

In considering the various factors employed in the ornamentation, one is led, as was Mr. Robinson, to the discovery that here are plainly three ethnological elements of about equal importance, and that herein is written not alone the story of this single fabric, but a well-nigh incontrovertible record of Asiatic race movement covering some centuries. We have noted the Arabic basis of the rug's design, the constructive genius of those early conquerors, who had set their mark large and bold on all the Persian art after the Seventh Century. In the secondary medallion, the star shape, which looks faded by reason of the iron black used for coloring, the animal treatment is what we recognize as Persian—that is, a treatment which had been developed in Persia after the earlier Mongolian invasions taught the use of animal forms. Such beasts as are found in the primary and tertiary medallions, however—in the primaries the battling dragons supposed to be a Mongol dynastic emblem—are purely Chinese, laid, it is nevertheless to be noticed, on a sub-patterned background of Persian vines, and life symbols, after the manner of the purely Persian carpets of the Sixteenth Century.

In the ornamentation, this Chinese influence seems to be in a measure dominant. Leaving the central field, one has only to go as far as the first inside border to discover the continuation of the Mongol idea, for here is the cloudband, which, whatever its first derivation, is a recognized Chinese symbol of God. Still by the aid of vines and leaf-shapes, something of the Khorassan or Herati border composition is maintained. Here, moreover, is carried through the narrow border in a familiar flower shape a note of the red which is in the field and which appears in the border ground, and which, as has been noted, must have been present in more liberal measure in the original centre. It is not, however, the Chinese red, nor yet that which is found in pure Persian rugs of this quality and of a corresponding period. It is a color which belongs to the farther West, and which still is seen in old rugs of Asia Minor. The border design, again, is the Arabic arrange-

ment of cartouches which will be found adapted into a number of most elaborate fabrics of undoubted Persian origin. Altogether it seems unlikely that any error has been made in ascribing this extraordinary carpet, and the others of its class, to the artisans of Bagdad after all the West fell into the hands of the Turkoman and Mongol conquerors.

No. 227

23080
**PERSIAN STATE CARPET OF THE
SIXTEENTH CENTURY**

Length, forty feet eight inches. Width, fifteen feet three inches.

Warp, cotton. Weft, cotton. Pile, wool.

Texture, About two hundred hand-tied Persian knots to the square inch.

FOR size, for bigness of conception, for splendid presentment of color and impressive dignity, it is doubtful if there remains a carpet surpassing this. Its keynote is palpably secular. There is in it none of the spiritual atmosphere which surrounds the Mak-soud carpets of Ardebil. Its coloring, even after the wear and the fading of well-nigh five hundred years, still retains a great deal of its original strength, while the virile design, with its immense patterns boldly drawn, and broad areas of ground color, serve to emphasize its idea of magnitude.

It was plainly a state carpet, made for use in some spacious throne room or banqueting hall, and carries in itself compelling reminder of the splendor of the Sefavian courts. By just what wanderings, through what channels of trade or diplomacy, or by what manifestation of courtesy it passed from the land where it was made to the gloomy confines of an Andalusian monastery, whence it was taken for this collection, is a question full of panoramic suggestion.

If, in considering the design of the carpet, the purpose for which it was created be borne in mind, insight is afforded into the keen discrimination which distinguishes the Persian mind. Take primarily the massive central medallion and contrast it with the delicately drawn traceries that mark the centre of the Ardebil mosque carpet. With all its exactitude of design, and the masterly balance of its components, it is still expressive of strength and barbaric grandeur, without suggestion of religious meaning or spiritual uplift.

The colors match the design, but the color agreements are maintained with studious care. The red of the small central medallion balances the red of the field; the Ispahan green, in which the large encircling medallion is laid, is carried out into the ground of the border, as is the striking blue of the pendants, which, it will be noted, have none of the lamp character found in the Ardebil.

In quest of a border pattern to sustain in strength a central figuration, the weaver hit with fine discernment on the peculiar Arabesque arrangement of cartouches, similar to that used with somewhat less of consistency in No. XI, and the mass colors used in the centre have all been repeated here in appropriate volume. The cloudband of the field, which serves to bind the whole design together, is drawn on a correspondingly large scale. In further proof of the skill which wrought out successfully so great an idea, the slender, swinging vine stalks should receive particular attention, being the framework of the under-pattern on which the great design is superimposed. They are drawn with great certainty, and their balance on the two sides of the carpet is perfectly maintained. If more is required to prove the skill of the workman, it may be said that the actual centre point of the design is less than three inches from the midpoint of the fabric. In the hand-wrought carpets of the East, particularly those of large dimension, this is a demonstration rarely equalled.

THE GREAT MOSQUE CARPET OF ARDEBIL

27 ft
Length, twenty-three feet eleven inches. Width, thirteen feet five inches.

Warp, silk. Weft, silk Pile, wool.

Texture, Three hundred and twenty-four hand-tied Persian knots to the square inch.

It is the custom to say that the Ardebil mosque carpet which has hung for many years in the South Kensington Museum is the most important Oriental fabric in the world, since, by means of its inscription, a definite point of time was fixed and the forms and methods of decoration for that time fully identified. From the date thus afforded, students of design and commentators upon the development of the textile art of the East were enabled to distinguish the works of earlier from those of later periods, to allot with approximate accuracy the dates of production, and a great flood of light was cast upon the entire subject.

A greater or less measure of mystery has for years surrounded the Ardebil carpet of South Kensington, a dark suggestion of some truth hidden, and even furtive intimation of *chicane*. In view of all the facts, it is more than likely that this sort of innuendo had its genesis in the shrugs and whispers of the envious, and not the least agreeable part of the present task is to set forth the truth of the Ardebil matter, as conveyed to me by the men, both in Asia and Europe, who are in position to know most about it, and thus clear away an old and persistent suspicion.

The mystery turns out to be no mystery. The doubt which has been cast upon the South Kensington Ardebil has now been dispelled by a frank declaration, which, had circumstances permitted it to be made years ago, would have forestalled such un-

pleasant criticism and would have made, so much earlier, an interesting addition to the fund of knowledge concerning recognized textile masterpieces.

There were, in addition to the two small rugs which form a part of the Yerkes Collection (Nos. 215 and 216), two great carpets in the mosque of the Sheikh Sefi at Arbedil in Persia, instead of one only, as has always been believed. The one now under consideration was not removed from the mosque, or at least was not taken to England, until some years after the other, which is now in South Kensington. When the first Kensington fabric passed into the possession of Vincent Robinson & Company, in London, it was in tatters, and Mr. Edward Stebbing, in whose hands the matter rested, was at a loss what disposition to make of it. Learning afterwards, through Persian correspondents, that a companion piece, of precisely the same size and design, was still retained at Ardebil, so badly dilapidated that its custodian thought it unsalable, he secured it, and from it such portions were taken as served to replace the parts missing from the other. Thus, after incalculable labor, the Kensington carpet was completed, and later was purchased by subscription, started by Mr. William Morris and a few other gentlemen, for presentation to the Museum which it now adorns.

Prompted by a keen and perhaps too sensitive regard for the opinion of the British public, Mr. Stebbing put away the splendid ruins of the second carpet, and even its existence was kept secret from all save a few persons. It was only after several years that it was restored to anything like completeness, by the addition of wholly foreign and inferior border sections, to take the place of the much wider ones removed, and the carpet was afterwards disposed of to the present owner, solely on condition that it should be permanently removed from England.

That is the mystery—or perhaps, better, the “bogie”—of the Ardebil mosque carpets. In view of what has been accomplished, it is an open question whether the relic here displayed, robbed of its splendid borders and begirt only by the coarse framing of a cheap Feraghan Kurdish *Kali*, is not, from the

standpoint of historic moment, as well as from that of sheer sentiment, the more interesting fabric of the two.

Since, however, we have only a fragmentary part of the great design, superb residuum from an extraordinary sacrifice, it seems fairer to give the description of the complete fabric, as it was before the abstraction of the border sections. This can be done in no way more adequate or fitting than by transcribing Mr. Stebbing's account, given in his book, of the Kensington carpet, for the two pieces were indubitably the work of the same master, made at practically the same time and as near alike as it is possible for such fabrics to be, in every item of design, texture and coloring. There is, further, the fact, now for the first time published, that a good part of the carpet of which the description was originally written, actually belongs to the fragmentary remains here shown.

It is well to say that after the work of restoration was finished—and it occupied more than four years—the Kensington carpet was exhibited for two months in the spring of 1892 at the Robinson Establishment in London, No. 34 Wigmore Street, Cavendish Square, of which Mr. Stebbing was the junior partner. At the opening of this exhibition Mr. Stebbing put forth in a small volume his discussion of the Ardebil carpet, together with that of the other rugs taken from the mosque (No. 215 and No. 216 of the present catalogue). Somewhat later, outline tracings of the carpet were made by M. Davies and colored by Henry and Rose Enid Stebbing. The color drawings thus secured were used in the large folio edition of the Stebbing book, of which superb work only fifty copies were printed.

The Ardebil carpets were thirty-four feet and six inches in length, seventeen feet and six inches in width. Mr. Stebbing, passing from these mechanical details, proceeds thus:

"The body ground is blue, covered with a floral tracery of exquisite delicacy and freedom of treatment. A central medalion of pale yellow terminates on its outer edge in sixteen minaret-shaped points, from which spring sixteen cartouches, four green, four red and eight light cream, and from two of these again are,

as it were, suspended and hanging in the direction of the respective ends of the carpet, two of the sacred lamps of the mosque.

"But," he adds, "a crowning point of interest lies in the pale cream cartouche placed within the borders at the top end of the carpet, bearing its inwoven inscription in black characters, of which the translation reads as follows:

"I have no refuge in the world other than thy threshold;

My head has no protection other than this porchway.

The work of the slave of the holy place, Maksoud of Kashan, in the year 942.'

"Quarter sections of the central medallion, also on a pale yellow ground, relieved by tracery, form the angles, while a broader border completes the glorious design, a border of alternate elongated and rounded cartouches, filled with floral and other tracery, the former on a base of red, the latter on a rich brown ground flanked on the inner side by a broad band of cream seven inches wide, relieved by a variation of the so-called cloud pattern, and a narrower band of crimson next the body of the carpet; and on the outer side by a single broad band, also seven inches wide, of tawny hue, shading from dark to light, and relieved by a bold design in blue."

Touching further upon the design of the carpets, Mr. Stebbing calls attention to the cloudband found here and in nearly all the finer carpets of Sefavian times. The special treatment of this device, in the few instances where it bears upon the centre, is the same, or nearly so, as that found in the small contemporary carpet, also from the Ardebil mosque, shown in No. 216. The irregular shape of the two lanterns he attributes to the weavers' lack of familiarity with the device, since the second is far more shapely in every way than the first. The decoration of the angles is practically the same as that of the centre medallion, but the cloudbands are dispensed with.

Of the changing shades in the ground areas of the carpet, it is remarked that the Eastern dyer dyes from day to day, and that this may be the reason why one portion of a given space may be

in a lighter or deeper tone than another. "But," says Mr. Stebbing, "at all events it is certain that the Ardebil carpet owes its power of radiating light to these changes and shadings, and if in their production Maksoud of Kashan showed either carelessness or ignorance, he was probably content to feel that he shared them in common with the sun, when he robes the sky with rainbow hues."

Not every one will share with Mr. Stebbing this somewhat apologetic attitude. Careful study of Asiatic weavings, particularly those of the South and West, where the art seems to have been permeated with a finer feeling, and where at least color mastery obtained and still holds its highest point, reveals in the finest of the Persian rugs, even down to much later times, abrupt as well as gradual changes in color, which could not have been other than intentional. In these less pretentious fabrics, as well as in such phenomenal works as that of Maksoud, they are productive of the greatest charm, and in most cases are the determinative element in the beauty of a design. Having in mind, particularly, the ground color modulations in some of the cartouches, I am convinced that Maksoud was an even greater artist than Mr. Stebbing gives him credit for being.

Of the historical and artistic interest which to the student centres around these marvellous productions, it is impossible to give here even an outline. Representing as they do the high-water mark of the artistic revival which took place in Persia with the advent of the Sefavian dynasty, all the history of the preceding centuries of turbulence and bloodshed would seem to lead up to them, and to the five hundred years of slow national decline which have intervened between their creation and to-day, the light of their beauty has not even now faded from the pathway of Persian art.

GOBELINS, RENAISSANCE

AND

FLEMISH TAPESTRIES

ROYAL GOBELINS TAPESTRY

EIGHTEENTH CENTURY

NEPTUNE AND AMYMONE

IN the centre of the composition stands a white-haired and bearded male figure, distinguished by his trident as Neptune. The ruddy brown flesh is nude, except for a yellowish cream drapery, brown in the shadows, that droops from the left shoulder to the feet. The god has his left hand upon the shoulder of the nymph, Amy-mone, whom he went a-wooing. She is garbed in a soft white robe that leaves the left breast exposed. It is girdled with a blue belt and partly covered with a leopard-skin, draped under the right arm and fastened on the left shoulder. It is being pulled across her body by a Cupid, as if to shield her person from a satyr, whom the nymph with outstretched arms has repulsed. He lurks on the right in a grove of trees, whose foliage spreads in masses of warm yellow, cool green, gray, and blue against the gray of the sky. The nymph's spear has fallen beside a reed-crowned Nereid, whose nude body reclines upon the ground, covered only with the corner of a creamy mantle. She leans against a fountain from which water pours, in memory of the fountain in Argolis that was called "Amy-mone." On the left of the composition a Triton grasps the crimson reins of two white sea-horses, holding them back, while two other Tritons steady the shell chariot on which Neptune stands close up to the edge of the shore.

This panel was one of a series known as "Les Amours des Dieux," woven without borders after designs by various artists, the present example being by Carle Van Loo. It shows the characteristic crinkly texture, due to the fine silken woof and wool warp used at this period. French records give the original size of this piece as nine feet nine inches high and eight feet three inches in width. But twelve inches have been added in

recent years on one side, and at another time about eight inches to the height.

Signed and dated near the lower right corner, "CARLE VAN LOO, 1757."

Formerly in the collection of the Princesse de Sagan.

Height, 10 feet 4 inches; width, 9 feet 1 inch.

THREE SUPERB GOBELINS TAPESTRIES

THE following three pieces, formerly in the collection of the Princesse de Sagan, were part of the series, "Les Amours des Dieux"; woven at the Gobelins ateliers during the latter half of the eighteenth century. They all have the characteristic crinkly texture, due to the fine silken woof and the woolen warp used at this period. They are fully described in M. Maurice Fenailles' *État Général de Tapisseries de la Manufacture des Gobelins*, pages 1600 to 1900.

No. 230

SUPERB GOBELINS TAPESTRY

VULCAN AND VENUS

THIS piece, signed "Audran," closely follows the design of the picture in the Louvre by Boucher, which was exhibited at the Salon of 1757 and acquired by Louis XV to be reproduced in tapestry at the Gobelins. The subject is Vulcan exhibiting to Venus the weapons that he has forged for Æneas. The blacksmith god is shown on the right of the foreground, leaning on a heap of implements that include an anvil and vise. A red cloth is fastened around his bushy brown hair, and a drapery of the same hue covers his lap. He is holding out a sword in its scabbard toward Venus, who reclines on a cloud at the left. Her nude form is partly veiled with a drapery of pink silk, which covers her left

thigh and floats in graceful volume behind her back. Over it hover two doves and two baby forms. The goddess rests her left arm upon Cupid, who, crowned with roses and daisies, leans upon her thigh testing with his finger the sharpness of his arrow. Lower down on the left a baby Love is lying on his stomach playing with a dove, while at the foot of the composition on the left, another is festooning a wreath of flowers. Higher up on the right a nude female form, possibly that of June, reclines with her back to us, in company with a nymph whose head and shoulders only are visible. Over the head of Vulcan two Loves suspend a helmet with blue plumes, while upon the ground near his feet is a pink-plumed helmet and a quiver of arrows.

The original size as given by the French records was nine feet nine inches in height and eight feet three inches wide, but at a subsequent date eight inches have been added to the height.

Signed at the lower right, "AUDRAN."

Height, 10 feet 5 inches; width, 8 feet 3 inches.

No. 231

SUPERB GOBELINS TAPESTRY

THE RAPE OF EUROPA

THIS composition is from the design of M. Pierre, a contemporary of Boucher, its subject representing the Rape of Europa. In the lower part of a lovely gray sky, dappled with creamy clouds, Jove's eagle is poised with outstretched wings upon a crimson thunderbolt. In the centre of the foreground appears a milk-white bull, whose horns and neck are being decked with a wreath of flowers by a girl in a golden yellow robe over a skirt striped with rose and silvery olive. As she kneels, she turns to help herself to some flowers that are held in a shell by a Triton whose brown-skinned body is emerging from reedy water. The head and neck of a water nymph, crowned like himself with reeds, appears be-

hind him. Europa, seated on the bull, is dressed in a close-clinging robe of cream, pink in the shadows. A rich mantle of rose and gold damask is being held behind her back by a nymph, whose costume consists of a slaty-blue dress with full yellow sleeves. In the left corner another girl kneels, presenting a garland of roses. Her back, which is toward the spectator, is bare, the chemise being drawn down to the waist, from which flows a skirt of rose and gold stripes. A Cupid is crouching in the shadow beneath Europa's feet.

The original size was similar to that of the foregoing, but nine inches has been added at the top.

Height, 10 feet 6 inches; width, 8 feet 3 inches.

No. 232

SUPERB GOBELINS TAPESTRY

PLUTO AND PROSERPINE

THIS piece is from the design of J. M. Vien, a contemporary of Boucher. Its subject represents the Rape of Proserpine by Pluto in the sacred grove of Demeter. A beautiful mass of amber, cream gray and cool blue foliage forms a background to the group of the three nymphs and the statue of the goddess. The latter is of white marble, mounted on a bronze-colored pedestal which bears the inscription in Greek capitals, "To Demeter, the all-nourishing." The figure holds a pruning hook in her right hand and a sheaf of wheat under the left arm. A crown of roses is being offered to the goddess by Persephone. She is dressed in a dove-gray tunic over an under-robe of rose with short puffed sleeves, while a yellow drapery floats from her waist to the ground. She turns to take a wreath of leaves and violet flowers, presented by a girl who sits near a basket of roses. Her costume consists of a silvery blue drapery over a white robe. In the rear of these two kneels another girl whose hand is outstretched to check

the furious advance of Pluto, who, brandishing a fork, stands in his chariot driving two horses at a gallop. He has bushy grayish brown hair and beard, and is nude to the waist, whence falls a dusky crimson drapery that floats behind him. Hovering above his head are two baby forms, one holding two torches, the other directing an arrow. The original size has been increased by the addition of nine inches at the top and four inches at the side.

Height, 10 feet 6 inches; width, 8 feet 7 inches.

No. 233

BRUSSELS CLOTH OF GOLD TAPESTRY

SEVENTEENTH CENTURY

THE gold portions which abound in this superb piece are an integral part of the weave, and in most cases are raised and embossed. The subject of the central panel, which is elaborated in the border, seems to typify the mingled restraint and extravagance of Imperial power. On the right of the composition appears a throne, with a concave back surmounted by a shell. It is occupied by a laurel-crowned general, who is clad in an old rose cuirass, embellished with gold arabesques, and a blue drapery sown with gold stars. He bends forward with outstretched hands grasping a crown, as if he had just received it from the hands of the general who kneels at the foot of the throne. This man is accoutred in a blue and gold cuirass, over which hangs an old rose and gold mantle. On the extreme left of the scene stands a soldier in rose-colored trunks, yellow-green tunic, old rose cuirass and blue drapery, holding on his shoulder a very long sword, handsomely damascened. As a pendant to him on the right of the throne stand two men crowned with laurel. The foremost, whose back is toward the spectator, draped in a mantle of green striped with gold, supports a large shield upright on the ground. Two lictors stand in the rear of the group beside the throne.

The ceremony is taking place in a loggia supported on the right by a pilaster that bears the inscription, "S. P. Q. R." (Senatus Populus que Romanus), and at the back by three columns of Nubian marble, with Corinthian capitals. The intervals between them show two separate scenes in the distance. On the left appears a temple raised upon a stylobate, from the platform of which a man is exhorting a group of spearmen. Meanwhile, in the foreground, a man is drawing his sword, as he advances toward another man, who shows signs of eagerness. On the other hand, the scene on the right displays a tower with ruined top beside a dismantled temple, while a portion of the ruined Coliseum appears in the rear. From a doorway at the foot of the tower a man is hastening, as if in pursuit of a man in blue, who, flourishing a stick, is hurrying after a companion similarly clad, who is driving six cows. Can the suggestion be the contrast between the glory of Republican Rome, when every man was firstly for the State, and the desolation of the Eternal City, whose Forum has become a feeding ground for cattle and a place of robbery?

The borders are exceptionally superb, the ground being of gold, while gold is also interwoven with the various colors. Along the top are disposed three nude boys, kneeling as they support festoons of fruit and leaves. Down each of the side borders is a series of three handsome niches, containing figures. Beginning at the top on the left, we see a youth holding a peacock on his left wrist and extending his right arm, from which a salmon and gold drapery float across his nude figure. He is stepping onto a slab on which two frogs appear, while inscribed below is the word "SURRECTIO." He seems to typify the perennial youth of the world in contrast to the figure below, which is designated "SENECTUS." It is seen in profile, leaning on a stick, the worn face surmounted by an ashy purple veil, and the thin body clad in a blue tunic over a skirt of golden pink. The third figure on this side represents "TEMPUS," a gray-bearded man with wings, whose nude body is draped with creamy gold. He carries in the left hand a sickle and in the other a snake, coiled in a circle.

In the border on the right, beginning at the top, appears the legend "LUXUS" (Luxury). It is typified by a youth in a blue

cuirass, with a swirl of old rose drapery floating from his outstretched arms. In each hand he holds a handsomely wrought goblet. The figure below is that of a woman clad in a gold blue gown with a buff veil over her head. She stoops as she holds a cylindrical object with a bar across the centre and a shorter one at right angles to it. It seems to be as unintelligible as the inscription, "CARISTIA." In the lowest niche, over the word "RAPTUS" (Rape), a soldier is seen carrying a girl, who clasps her hands in anguish.

The lower border at the right and left shows a group of two nude youths supporting an hour-glass, the space between being divided by four caryatids, alternately male and female, the outer ones holding two cornucopias, the inner apples. In the three panels thus formed are single figures. The centre one represents a warrior, brandishing a sword as he stands astride a heap of arms. In the right-hand panel a woman is resting her two hands on the handle of the windlass of a loom. The legend is "OBEDIENTIA." The pendant to this again appears to be a female figure, but she is holding a sword, while the word "TIRANNIS" (sic) shows beside her head. She possibly typifies resistance to tyrants, when they rave as the one in the centre is doing, while the other woman suggests obedience to them, when they are patrons of the arts of peace.

Signed at the lower left edge of the border with the Brussels mark, and near the lower right with the monogram of the weaver, ("M").

Height, 13 feet 10 inches; length, 15 feet 6 inches.

FLEMISH TAPESTRY

SEVENTEENTH CENTURY

MERCURY ENTRUSTING THE INFANT BACCHUS TO THE NYMPHS OF NISAEA

THIS piece is a companion to the succeeding one, though the latter is five inches narrower. The top of the composition is filled with a magnificent profusion of foliage in tones of cool green and buff. On the right of the winding trunk from which they grow stands a monumental fountain, surmounted by three jets of water, the middle one issuing from a group of two babies. In the lower part the water gushes from the mouths of a lion and two dolphins. In the centre of the foreground Mercury bends forward, as he hands the vine-crowned infant to a nymph who leans forward with outstretched arms to receive it. The messenger of Jove is arrayed in winged cap and cothurni and a yellow tunic, almost hidden by a floating mantle of deep crimson. The nymph wears a plum-brown drapery. To the left of her, seated on the ground, is another, who also extends her hands. She has a wreath of vine leaves on her head and is garbed in an amber-yellow mantle over a robe of crimson and silvery brown. Behind her stands a pedestal upon which another nymph rests her right hand as she bends forward to look at the child. Her costume consists of a deep sapphire-blue tunic draped with pale buff. Over on the right of the foreground a girl attendant is approaching with a basket of grapes on her head and some pomegranates, held in the lap of her crimson robe. The border consists of a repeat of flat acanthus leaves and scroll-work, cream and buff on a snuff-colored ground.

Height, 9 feet 2 inches; width, 6 feet 9 inches.

FLEMISH TAPESTRY

SEVENTEENTH CENTURY

ALEXANDER AND ROXANA

THIS is a companion piece to the foregoing, though it is five inches narrower. Like the other, its top is luxuriantly massed with foliage; deep blue-green oak, backed by the gray-blue and buff of ash. Their trunks grow on the left, and at the foot of one is a bush of white roses, in front of which some large crinkled leaves overspread the ground. In the centre of the foreground a warrior stands with his back to us, a crimson mantle falling over his crimson and gold-embroidered cuirass. While he holds a spear in his left hand, he extends the right to a lady, at the same time turning toward her his head, which is surmounted with a crimson-plumed gold helmet. The lady's figure faces three-quarters to the front, wrapped in a beautiful cream and gold drapery, which shows the sleeve of the under robe, striped with drab and crimson and caught together with a crimson band. She points across her body with her left hand toward a pleasure-house in the rear of a garden that is laid out with intersecting paths and formal beds of flowers. The building has a central part with an arched entrance, flanked by lower wings, and on each side springs a fountain. The vista is backed by a choice screen of pale yellow and creamy gray and green foliage, while the garden is bordered on the right by a row of bushy yellow and gray and blue trees.

Height, 9 feet 2 inches; width, 6 feet 4 inches.

SERIES OF SIX BRUSSELS TAPESTRIES

TENIERS' DESIGNS

SEVENTEENTH CENTURY

ONLY one of this series bears the Brussels mark and the name of the Master Weaver, "P. V. D. Borcht." But they are similar to one another in their color schemes and in the character of their designs, which are based upon the animated peasant scenes of David Teniers, the Younger. The latter presents a somewhat dull background of drab-colored architecture and slaty-blue sky, but the groups in the foreground are bright with flashing masses of the primary colors, rose and blue and yellow. The borders in every case consist of a conventional leaf-scroll, gold, cream and drab on a cinnamon-brown ground, shaded in parts with dark red.

No. 237

BRUSSELS TENIERS TAPESTRY

WINTER LANDSCAPE

IN the foreground a man is directing with a stick the advance of two hogs, which he holds by ropes attached to their hind legs. Farther back a man with a fagot of sticks on his shoulder walks toward two trees, the bare branches of which are rimmed with snow. They overhang a fence beside which stand three men in conversation, while a fourth leans on a rail, watching a party of skaters. The sheet of ice is bounded by a wharf, on the left extremity of which is a windmill, while to the right appear two gabled cottages with smoking chimneys, and nearer to the front a substantial house with pitched roof and steps leading down from

the front door. In the distance on the left the ice is bounded by a water-gate flanked with two bastion turrets. Hills appear beyond.

Signed on the lower border with the Brussels mark and on the right with the Weaver's name, "P. V. D. BORCHT."

Height, 10 feet 1 inch; width, 4 feet 6 inches.

No. 238

BRUSSELS TENIERS TAPESTRY

MERRYMAKING IN AN INN YARD

THE inn appears on the left of the composition, rising to the top where a bit of thatched roof is visible. The windows on the ground floor are glazed with little panes, but those in the story above have only wooden shutters. Stretching across the back of the scene is a high wooden fence, interrupted near the house by a gateway, surmounted by a little pitched roof. In the opening stands the good woman of the house, looking for further customers and preparing to speed three guests who are about to leave. Nearer to the front on the left a party of men and women is gathered about a table. Back to us sits a couple, the man with his arms round the woman's shoulder. Beside them a woman leans her arms on the end of the table, looking across to a man who grasps a pewter mug. Next to him is a woman to whom a man is offering a drink. On the ground in front of the table sit two children playing with an apple, while on the left of the foreground a woman bends down and takes the arm of a man who is seated on a barrel beside a cleaver and block. About the center of the yard a man is standing on a barrel, turning the handle of a hurdy-gurdy, to the music of which two couples are dancing. A chestnut tree spreads a fine mass of foliage above the fence, and the sky beyond is clearer than in the other subjects of this series.

Height, 9 feet 10 inches; width, 12 feet 10 inches.

BRUSSELS TENIERS TAPESTRY

A BRIDAL PARTY

THIS piece is a companion to the following one. An inn constructed of beams and plaster occupies the back of the scene, a shed resting against its gabled end, while a substantial square house with a slate roof appears in the rear. From the inn to a withered tree trunk on the right hangs a dull blue curtain, in the center of which is suspended a garland of flowers. It drops above the heads of the bride and bridegroom who, with their friends, are seated at a table in front. The youth, with his arm around the girl's shoulder, lifts a glass to pledge her happiness. A half-eaten ham lies on the table. On the nearer side of the latter, with his arm about a woman, urging her to drink to the toast, sits a man with his back to the spectator. On a bench at the extreme right of the foreground another man lifts up a glass as he holds a woman round the waist. Another group of figures appears on the extreme left.

Height, 9 feet 8 inches; width, 5 feet 2 inches.

BRUSSELS TENIERS TAPESTRY

WINTER CHEER

THIS piece is a companion to the foregoing one. On the left appears a sort of barn, open front and rear, with a view beyond it of a snow-covered knoll, surmounted by a row of tree trunks. Over the thatched roof of the barn rises a substantial square house with pitched roof, white with snow and frost, against a dull blue sky. Inside the barn a fire has been kindled on the ground and a group of people gathered round it. In the centre sits a woman nursing her baby, while behind her an old man leans on her shoulder in conversation. Among the other members of the group is a man in a red shirt standing with his hands behind his back warming himself, and an old fellow who sits on a barrel holding a pipe. On the left of the foreground beside a broken tree-stem, the spiky boughs of which are sprinkled with a few oak leaves, stand a pile of kindling wood, a half barrel, and an ewer on a trestle.

Height, 9 feet 8 inches; width, 5 feet 2 inches.

BRUSSELS TENIERS TAPESTRY

LANDSCAPE WITH FIGURES

THIS piece appears to have been originally a part of the succeeding one. In the foreground are a suggestion of water and some reeds which correspond with the reeds in the foreground of the other part. A little way back in the receding meadow an old man in pale yellow coat and red breeches sits at a trestle table on which rests a tankard of beer that he holds. On the back of the chair another man rests his hand as he waves

a rose-colored cap towards the right, as if hailing someone. Farther back the meadow terminates in a stretch of water, on the edge of which stand four trees. While one leans out of the composition, the others spread their united mass of foliage against the ashy gray and slaty-blue sky. Back of them, across the water, is a quay, on the extremity of which stands a substantial house with gabled roof, behind which two other buildings appear. In the distance, to the right, the sail of a boat shows against a hill.

Height, 9 feet 8 inches; width, 2 feet 7 inches.

No. 242

BRUSSELS TENIERS TAPESTRY

AN OPEN-AIR CAROUSE

THE sky in this panel corresponds to that of the preceding one. On the right of the composition appear two posts and the upper structure of a vine-covered arbor. A few tendrils and leaves of the vine reappear in the preceding panel. Under the arbor is a table, around which are disposed eight figures, men and women. Conspicuous in front on the left is a man in a rose-colored vest and dull yellow breeches, who sits with his back to one of the posts, turning half round to the front. To the right appears the back of a man in a blue coat. On the farther side of the table a man, similarly dressed in blue, stands with his arms up-raised, gesticulating. A broken bottle lies on the right of the foreground, and on the left are some reeds, which correspond to those in the foregoing panel.

Height, 9 feet 8 inches; width, 2 feet 7 inches.

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Managers.

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Auctioneer.





